

TWENTY-FOUR PAGES

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SAM. H. HARRIS.



P. H. SULLIVAN.



## THE MATINEE GIRL.



Blossoming cherry branches drifting overhead make the roof of the New York Theatre a particularly grateful place to spend an evening, before getting away to Summer haunts for vacation.

There is not only the charm of this pretty idea in decoration, but the programme, while not as good as it should be, is far better in quality than the wretched string of fifth-rate specialties that we were wont to sit through on various roof-gardens for Summers past.

More than this, it is possible to get lemonade made from lemons, with real ice in the glass; and, taking it all and all, it looks as though there has been a definite endeavor to elevate the roof-garden.

The fact of the matter is that the roof-garden, like many other good things, was run into the ground before it was allowed to reach its full growth.

New Yorkers took to the idea with their usual exuberant enthusiasm. They packed the elevators and the tables; they purchased largely of liquid refreshments, and, above all, they advertised it all with their talk.

In reward for this the various managers studied how to give them the very least value they could for the money the grateful public showered into their cash boxes. The cheapest performers, the cheapest waiters, the most inferior refreshments were offered.

Finally the roof-gardens became places of torture, and gradually the buying public remained away. But there never has been any doubt as to the excellence that could be achieved in the programmes offered and the attention given to the patrons of these mid-air theatres.

There is always a tendency to acrobats and musical specialties in too great a plenteousness on the roof-garden programme. Perhaps "a strong leaning" would express it better than "a tendency."

But there is no doubt that these artists who play tunes on the furniture and make their acts different from others only by a meaningless make-up, are distinctly boring in quantity.

One act of this sort is quite a plenty in an evening! So with the acrobats, male and female. They are all very good in their way, but a little of them will do in one night's bill.

Good monologists are scarce; good singers who sing songs and articulate them so that one can tell what it is all about are scarcer of all—on roof-gardens—but they are obtainable.

Is there any reason why so much inferior stuff should be pushed down the throats of people who are paying for good entertainment?

There are any number of these specialists who secure places on the roof bills who are absolutely without any merit. There must be only one reason for their being there, and that is their cheapness.

But given the Cherry Blossom Grove, with its pleasing surroundings, its space, its absence of tough waiters, and provide a first-class programme, and New York would come near having an evening of entertainment.

One act on the New York's programme deserves special mention for its novelty and artistic merit. If I am not mistaken, it is billed as "London and Paris' greatest musical success, Les Diamonds."

But I am not quite sure about the name, for these acts are announced entirely by number, or rather by letter, and as they mix the letters up hopelessly, it is quite difficult to locate a performer from the programme later on.

But the act consisted of French songs, sung by three men in a grotesque French make-up, with violin solos performed by one of them with rare skill.

The other men had, one a mandolin and the other a guitar. After playing several times in unison in accompaniment to their songs, the violinist played, first "Killarney" and then "Ave Maria."

Both were so excellently done that it seemed impossible they would be appreciated by a New York roof-garden audience, with tastes depraved by a continuous cheap diet.

But, on the contrary, the audience was roused to the greatest enthusiasm, demanding encores and almost cheering in their delight at the unexpected beauty of the number.

Here was a most tangible evidence that the public does not want something cheap. Yet many of the managers hold to this as their gospel in music, in the literary quality of songs and sketches, and in everything pertaining to their performances.

"Don't give the public anything that is over their heads!" they cry, and so they keep down the standard.

And we, the poor down-trodden auditors, are forced to listen to ladies who sing sentimental songs and then do somersaults between the verses around the stage.

The roof-garden is an American institution, and there ought to be a decided improvement in the entertainment it offers during the Summer.

The roof-gardens could do so much toward making life in town livable during the warm weeks. The idea of their novelty, their coolness, and the possibilities of good music under such circumstances is alluring.

That the New York is receiving a generous

approval is already evidenced. If a first-class programme be added to its other attractions it will simply force the other roof theatres to fall in line.

People are fond of their native cities, and like to brag of their charms when they meet on Summer hotel piazzas. The memories they carry away, if pleasing, are apt to linger with them through the absence in Summer places and keep the heart green for New York, amid all the glories of ocean and mountain top.

In fact we are apt to feel rather more kindly disposed toward our New York if we gather ourselves hitherward and locate for a while beneath the inhospitable roof of the mountain farmer or the high-priced cottage by the sea.

We can think then of the Park that we left before it had lost the dewy verdure that comes upon it from May to June, and that it loses so early in July. Our Fifth Avenue fairly glistens in early Summer, but later it parches and dries up and loses every vestige of interest.

Broadway becomes a desert, an arid stretch of clanging cars and town-bound idlers. Everything everywhere takes on the deadly midsummer dullness of New York in July and August.

We are all fond of quoting the delights of the porcelain tub as contrasted with the cracked water jug and wash basin of blessed memory, and of regretting the joys we leave in the city to the hills we fly to at Summer places.

But it's the getting away and the getting back to town that makes it possible. In the contrast that rests the eyes with a cool sweep of Sound and Bay or the majestic growl of the ocean dashing on the rocks.

Take my advice and don't hug the joys of town life so closely that you tire of them. Pack a bag with your necessary belongings, a tooth brush and a cake of possible soap, and take a train somewhere. You'll only be a day or two among green hills or in sight of the waves and you'll feel the good of it all.

And if you must come back to town, if you are one of those slaves who work in Summer, come back and take up the burden again; and when you have another tired spell repeat the prescription.

Even the lumpy mattresses and the idea of having the same napkin for dinner that you had for breakfast have their uses. It emphasizes differences. It's like the aching tooth that appears once in a while just to make you appreciate the joys of feeling well.

And when you settle stolidly to enjoy the comforts of town life in the Summer with the porcelain tub as your only retreat you are bound to become as stale as the old town itself does before the end of August.

Theatrical folks have never needed any special urgings to their Summer resting places. They throng away at the very first call and settle down for genuine comfort until the bell rings again for the new season.

Very rarely do you find actors among the gay hotel throngs that frivel the days away in several different costumes. They either go abroad or else you will find them in all sorts of unexpected places, wearing queer old clothes and taking a genuine rest.

Take those two Summer colonies, Elmhurst and St. James, L. I.—where could you find more unconventional and thoroughly congenial groups?

Life is a grand sweet song and dance from early morning until night. No reputations are torn to tatters, and no jealousies or bickerings spoil the perfect peace of Summer-time.

The Matinee Girl will write you from a sandy, shell-strewn shore down toward Long Island's eastern end, where she expects to hold commune with mermaids and water pixies and get ideas from them for plots for new plays and things.

The coral caves of ocean have been so often utilized for burlesques that I understand Father Neptune is quite huffy about it. The sea must hold enough romance and tragedy in its depths if only one could get close enough to listen to the wise sayings of the waves and translate them into English.

There's only one way to get rid of the prevalent New York complaint, flatitis, and that is to go and live in a real house somewhere without an elevator or sidewalks. To grovel in the sand and burrow in the ocean's creamy froth as it foams out on the shore.

Soaked in ocean and baked in sun, with sand in one's hair and freckles on one's nose, who could tell whether she lived on the Eighteenth, West, Front, Apartment K—or in a balloon?

Getting next to Nature's heart is all right, but there is too much dignity about the mountains to attune with some moods. You can't live up to the high concert pitch of the highest peaks. They are too blue and up against the sky.

But the ocean is always changing. Now it is gay and laughing with dimples and ripples of sunshine, frisking like a kitten and playing tricks with your vision, like a conjurer of a continuous performance.

Or else it's blue and calm and peaceful, tranquil as a meadow, and as inviting; and when you tire of this and long for Wagnerian effects, there are its thunders and its tempests passing like a fury and leaving nothing in its trail but a burst of glorious sunset.

## THE MATINEE GIRL.

## THE MCKEE SALE.

The sale of the noted McKee collection has been discontinued by John Anderson, Jr., for the Summer, but will be taken up again early next season. The sales have been numerous and the prices realized very large, showing that books, etc., of the sort collected by Mr. McKee are prime investments, aside from the pleasure that collection and possession give. A very valuable part of the McKee collection remains, and the work of cataloguing it will go on during the Summer. The sections devoted to early English literature, autographs, autograph letters, play-bills, dramatic and other portraits, Americana, etc., are yet to be disposed of.

## SULLIVAN AND HARRIS.

On the first page of THE MIRROR this week there are published the portraits of F. H. Sullivan and Sam Harris, who comprise the firm of Sullivan and Harris, that, while of recent formation, has gained a high reputation. The past season their attractions were Slaves of the Orient, The Angel of the Alley, and Terry McGovern in The Bowery After Dark all of which had very profitable tours. Next season they will launch two new plays, The Road to Ruin and The Fatal Wedding, both by Theodore Kremer. No expense will be spared on the productions, and the time has been booked solid.

## THE ART OF ACTING.

It has long seemed strange that despite the fact that there is an oversupply of actors—such as they are—in this country, there nevertheless has long been a great scarcity of good leading men, especially of good leading juvenile men.

That this is true is well known to every man that has had anything to do with theatre management in this country at any time during the last twenty years.

The reason good leading juvenile men are so scarce, and that, as a consequence, the best of them command such large salaries—from \$100 to \$300 a week—is not because so few of the young men that go on our stage are endowed with the necessary aptitude to rise above mediocrity, but because so few of them take the trouble to learn properly to do what every actor has to do—they don't take the trouble to learn the business they choose to follow as a vocation. I have said often, and I say again, that the major part of the younger members of the dramatic profession in America do not know enough of the art of acting to know how little of it they know.

Many of our younger actors do not know even how to bear themselves in an actorlike manner, which is something that most persons can learn to do, if properly directed, in a few days. As for the art of delivery, the difficult and most important part of the actor's art—if it were cultivated less by the rank and file of the profession, it would not be cultivated at all. The average actor on our stage simply fires sound at words, or rather at the more sonorous vowels. As for taking the trouble to select those vowels that should receive most voice, in order to make the author's thought clear to the auditor, it is something that seemingly hardly any of our actors take the trouble to do. Putting the emphasis on the right words is not all there is, by a great deal, of the art of delivery, but it is a goodly part of it. No actor that does not read well can be much of an artist, and no actor can read well, no matter how gifted he may be, without close, patient study. If, however, an actor have a pleasing personality, and his manner be dashing and vigorous, he is quite sure to have a following among the unthinking, who constitute the great majority.

The moment the average American player gets a salary, however small—or is promised one—and a hand of applause, he thinks himself a full-fledged actor, and from that hour he studies no more than is imperatively necessary to enable him to get through the parts he has to play.

One of the most striking examples of an actor that is ignorant of even the rudiments of the actor's art, and yet has been for a season or two, at the least, in leading parts, we have in a young man that lately played the title-role of a romantic drama produced in New York, at great expense, but with indifferent success. I have seldom, if ever, seen a more unactorlike player. He clearly never has a reason for anything he does; with him all is left to chance. He doesn't even know how to stand; much less does he know what to do with his hands, which are always doing what they should not be, or are always doing what they should not be doing. With his present unactorlike bearing he would not be satisfactory in the smallest utility part. If this gentleman—from what I hear he is a veritable gentleman—excelled as a reader, the fact that he gets leading parts to play could be accounted for, but his reading is not much better than his stage deportment. Let me say, in passing, that a good reader like Mr. Jefferson, say—would make himself understood doubly as well as the three leading men in the play I refer to were understood, with an expenditure of half the vitality.

We have another excellent example of a player that is uneducated in his art in the person of a well-born, well-bred and well-educated young man that has been for a season or two the leading support, and is now the featured support, of a prominent star. Besides knowing neither how to read nor how to bear himself, this young man always has a self-adoring air that makes him well-nigh offensive. Of the value of repose he knows nothing, and his hands always seem to be in his way. A vigorous, dashing manner and handsome costumes are all he has to recommend him. He is not likely ever to be a better actor than he is now. He impresses me as being one of those who are convinced that there is nothing left for him to learn.

Another striking example of an actor that knows little and presumes much we have in a young man that came to New York lately and played in the higher drama. This gentleman, though still quite young, has had several years' experience in playing the great parts—chiefly Shakespearean—but if he has studied any art but the art of making the groundlings noisy (in which he is eminently successful), his study has been study lost. He certainly has not learned how to pronounce English, how to read, or how properly to do anything else that the actor has to do in the exercise of his vocation. He was applauded by many, and he is erroneously thought by not a few to have a brilliant career before him. If he is ever a better actor than he is to-day he will have to revolutionize his style completely, which is something he is not at all likely to do. He, like the others I have mentioned, and like many more I could mention, has before him the task of becoming a dramatic artist, to learn the essentials of dramatic art.

If the average actor would take half as much pains to learn to act as the average shoemaker takes to learn to make a shoe, he would be a much better actor than he is.

ALFRED AYRES.

## KINGSTON ACADEMY OF MUSIC BURNED.

The Academy of Music, Kingston, N. Y., was destroyed by fire on the morning of June 11. The building was a frame structure and was built many years ago by H. W. Otis and Enoch Carter, when the roller skating craze was at its height, for a skating rink. About one year ago it was turned into a theatre by C. D. Carter, who was its manager. Its seating capacity was 1,200.

## ENGAGEMENTS.

Nate Laurel, by Thall and Kennedy, for the title-role in Von Yonson next season, when he will be known by his right name, Nate Erickson. He will be with Topack and Steek's Minstrels until July 27.

For the Gertrude Roberts company: Grace Dickens, Dolly Barry, Mabel Hammond, Evan Harris, Barrow Le Paige, Richard Barry, W. H. Gardner, Gus Adams, J. F. Harvey and Harry C. Arnold, manager.

C. H. Geldart, re-engaged by Richard Mansfield.

Albert C. Davis, re-engaged by Gus Hill for Lost in the Desert.

Annie Lloyd, as leading soprano in The Telephone Girl.

Ethel Tibson, by Frank L. Perley, for three seasons.

George C. Staley, George D. Parker, Frank Mordant, Harry St. Maur, Cecil Magnus, Richard Webster as stage-manager, Kate Vandenhoff, and Mabel Ayward, with John E. Kellard in The Cipher Code.

Dorothy Rosmore, by D. V. Arthur, to play the widow in Stuart Robson's revival of The Henrietta.

Kenneth Kellogg, with the Armstrong and Warren Stock company.

Evelyn Lamson, for the Florodora traveling company.

Lamar and Gabriel, with the Russell Brothers.

Mr. and Mrs. Charles H. Young (Eleanor Carroll) and the Martini Brothers, for the McAniff Stock company.

George T. Meera, with Kirke La Shelle, for Colonel Bonham in Arizona.

Florence Evelyn Nesbitt, with Florodora.

Alfred Mayo, by Gray and Gillingwater, for Hunting for Hawkins.

## PROFESSIONAL DOINGS.

On the occasion of the closing performance of the season of Harry Corson Clarke and his company in What Did Youkin Do, a jeweled matchbox was presented to Mr. Clarke by the members of his organization. Mr. and Mrs. Clarke are now resting in Chicago, and intend to come to New York next week.

Irene Perry is reported to have sued Tom B. Davis for alleged breach of contract in failing to cast her for a leading role in the production of The Silver Slipper in London.

Longley Taylor has been appointed sole representative in America of Guy Boothby, the English dramatist and novelist. Already Mr. Taylor has placed several of Mr. Boothby's books with New York publishers, and last week he arranged with a well-known manager for the production here next season of a new Boothby comedy.

Marcus R. Mayer attached on June 10 \$700 deposited in the Second National Bank in this city to the credit of Olga Netherland. The attachment was issued on a judgment secured by Mr. Mayer against Miss Netherland for \$4,150.

Henri de Groux left the Johns Hopkins Hospital, Baltimore, Md., May 27, after a stay of eighty-eight days, during which time he underwent two operations on his arm. Mrs. de Groux was successfully operated upon at the same hospital June 5. Both are convalescing, and expect to resume their professional duties in July.

Gertrude Hazel Herring closed with the Columbia Opera company May 30, and joined the Wilbur Opera company, now at Montreal. She has been successful in soubrette roles.

The season of Hunting for Hawkins will begin Sept. 1 at Milwaukee, Wis.

For Hunting for Hawkins: John L. Kearney, Joe F. Willard, Frank C. Young, Flory F. Rutledge, Mr. and Mrs. Donald Harold, Bertie Conway, and Beadie De Voie.

Franklyn Roberts testified last Tuesday in the trial of Dr. Samuel J. Kennedy, who is charged with the murder of Emily Reynolds at the Grand Hotel. Mr. Roberts' testimony was introduced to establish an alibi for Dr. Kennedy.

Pauline Echeverria has brought foreclosure proceedings against May Irwin on certain property on Twenty-eighth Street, near Seventh Avenue.

The season of Wagner opera at Bayreuth will begin July 22 and continue until Aug. 20.

W. A. Brady recovered last Tuesday a judgment for \$15,000 in his suit against George Ed. Wardes, of London, for the unauthorized production of My Friend from India, under the title of My Friend the Prince.

Kirke La Shelle has almost completed the organization of the company to support John H. Stoddart in The Bonnie Brier Bush, and rehearsals will begin this week. Irma La Pierre has been engaged as leading woman. Among the others in the company are Reuben Fox, John Jennings, Gertrude Bennett, Sydney Booth, Jessie Dodd, Charles Hutchinson, Charles MacDonald, Augustine Duncan, and Gertrude Robinson. John Stapleton will direct the rehearsals.

Estelle Louise Mann, of the Strakosch Opera company, and Annie Plunkett appeared before the Players' Club at their meeting last week, and both scored hits. Miss Mann sang three songs and Miss Plunkett gave two recitations.

An adaptation of Alfred Capus' La Vierge, by Justin Huntley McCarthy will be the Savoy Theatre's opening attraction next season.

Judgment for \$15,355 against Malvina Hammerstein, wife of Oscar Hammerstein, was secured last week by the Twelfth Ward Bank on two notes indorsed by Mrs. Hammerstein to her husband.

Harry B. Smith is writing the lyrics for The Rogers Brothers in Washington.

The dramatic rights to George B. McCutcheon's novel, "Granstark," have been secured by Frank McKee, and Jeanette L. Glider will make a play from the story for Mary Nanning's use.

Marie Dressler filed a petition in bankruptcy last week, declaring liabilities of about \$12,000 and assets of \$12.

Ollie Eaton, of the Van Dyke Eaton company, is very ill with typhoid fever in Clarkburg, W. Va.

Mrs. Fred Hamlin, who has been visiting for some time in New York city, will return to Chicago the last of July.

Harry R. Stanford is receiving great praise from the London press for his fine performance of Olivier in Robespierre with Sir Henry Irving.

Philip Ryley is to be the comedian of the Florodora traveling company. He will play the part originated by Willie Edouin.

C. B. Bradford, for four years press representative at the Herald Square Theatre, has signed with Fisher and Ryley to act as business manager of Florodora en tour.

W. T. Carleton will play Mr. Glifain in Florodora when it goes on tour.

Dorothy Tennant, who is with Lovers' Lane in Chicago, has attracted much attention because of her unusual beauty. Recently, during the absence of Nannette Comstock from the cast, Miss Tennant assumed the role of Mary Larkin with decided success.

A notable instance in which THE MIRROR out-distanced the daily press of this city in theatrical news-gathering was in the announcement of the American tour next season of Charlotte Wiebe, the Danish actress. This news was published exclusively in the last issue of THE MIRROR, and appeared on June 11. Three days later, on June 14, the story was run in the Herald with a double lead.

F. R. Luescher, business-manager of the Cook Opera House, Rochester, N. Y., was married to Lucille Genzel, of Syracuse, June 11. Mr. Luescher will take up his residence in Rochester, where he has made hosts of friends.

J. H. Shepard's comedy-drama, The Moonshiners, will open in the popular-price houses next September, and will be seen in this city some time before Christmas. Mr. Shepard has just returned from Rathskneap Gap, Va., where the scenes of the play are laid, bringing with him sketches for use in painting the scenes.

The new Casino at Mountain Park, Holyoke, Mass., opens June 17, with the Kane Opera company in Sold Pasha. The company includes Robert Thane, Jack Leslie, Charles Fuller, Frank Ranger, Lee Smith, Victor De Lacey, Frank Conway, Seth Smith, Roland Alsie, David Vost, James Rawnsley, Mamie Scott, Florence Ackley, Nora MacGahn, Verma Henderson, Eleanor Maury, May Fuller, Dorothy Dempsey, Mildred Ashland, Lillie Woodon, Mildred Dempsey, Florence Goring, and Catherine Revere. Lee Smith is musical director.

Billy Walsh and Leah Starr, of the Aubrey Stock company, were married at Troy, N. Y., June 6.

Andrew Mack's opening in Tom Moore at the Herald Square has been set for Aug. 31.

A. H. Chamberlain filed a petition in bankruptcy in this city June 13. Liabilities, \$134,240 (\$60,000 secured); nominal assets, \$90,275.

Dick Ferris, who has been playing the leading roles with his stock company at the Boyd Theatre, Omaha, is in New York arranging for plays and players for his several road companies for next season.

Samuel Tornberg, the character comedian of the Thalia Theatre company, intends to devote himself hereafter to the English-speaking stage. He has played successfully in the Jewish theatres of New York for the past six years.

Jessie Busby was ill and out of the cast of The Bristol Burglary at the Herald Square Theatre Thursday evening. Her role was played by Channing Olney, whose part was, in turn, taken by Eugene Hayden.



## OUR DRAMA.

## IV. Social Status of the Profession—Philanthropic Reformation.

The social status of the dramatic profession in America is improving. Although in the minds of our refined communities there exists the undesirable, intangible contempt for the worker in the theatrical business, it is in varied forms and degrees. In some it is a lurking distrust, in some an occasional shadow of question, and in some a fascinated fear. Some fastidious Pharisees will admit no redeeming quality in the actor or actress, and, on the other hand, some faddy fashionables run after, lionize and coddle them. Unfortunately, this liking for actors or actresses is inspired less by respect than by foolish fascination or sentimental hero-worship. In some foreign countries an actor is esteemed as any other professional man and weighed by the true loftiness of his achievements. Of course, there will always be the masculine attraction toward the gay and dippant actress, which cannot be said to define any social status.

The signs of a coming improvement in the social status of the profession are several. First, the growing tendency of a better class of business men toward the stage as a business. Second, the steady influx to the rank and file of the profession of a better, more educated and refined class of people. Not long ago the society man or woman who "went on the stage" was the butt of considerable ridicule and derision. Recent developments have shown a large number of such who have not only artistic but popular success. To prove the much opposed principle that in the drama, as in other pursuits, education is invaluable, is a lengthy task, but the fact remains that "a gentleman may play a tough, but a tough cannot play a gentleman." Most, if not all, of the opposition to the advent of educated people may be traced to the jealousy of the uneducated element. Such prejudice has now almost disappeared, the educated persons having by their achievements commanded respect. When companies are owned and controlled by men who consider the behavior of their employees as important as does the employer of the outer business world, a change will take place in the social status of the player.

Many actors deplore the inferior social status of the actor in America. Let them look into the causes. The intellectual status of the actor's work is often to blame. When an artist prostitutes his gifts to the mere getting of money he forfeits social respect. Look at the actors who can choose what kind of work they are to do, and for money's sake degrade their art by playing debasing and silly roles. Can they expect society to welcome on its own level its servants, who scrub society's dirty linen in public? Or the organ-grinder who has his monkey make antics in return for the coins society will throw at him? Or the demi-monde dancer who strips and goes for the gratification of the gilded sports who hire her? No period of society in history ever admitted servants to its level. Now, then, can men and women who so willingly and cringingly debase themselves into servants expect to be recognized by their masters as equals? Only public respect can lift the artist to the social level of his patrons. Only by proving his intellectual superiority can he command that respect, and only by high aims and efforts can that superiority be proven.

Social recognition is a strong help to the success of actor, actress or—*manager*, and when society meets one of these who is polished, refined, and about whom there is no cloud of scandal or smirch it even now rewards him as he deserves, and this sentiment is bound to grow. A great incentive to worthy effort is the social recognition which it gains. A college professor is welcomed in social gatherings if he is sociable and willing to please, but the professor of literature or art is more sought than the instructor of gymnastics. So the actor whose aims are scholarly and lofty is and always will be more rewarded by the esteem and welcome of society than he who is a tawdry, dissolute, coarse and lawless dandy. Let the public at large but reward purity of life and aim but generously enough, and impurity and dawning will be checked considerably.

Of course, the only society which can leave any impress upon its time is not the flashy, *coarse* riches, the faddy, "smart set," but—the only society worthy the name—the cultured, dignified, refined aristocracy of breeding, not of "boodle." And "boodle" will follow brains to the end of the chapter.

## PHILANTHROPIC REFORMATION.

The millionaire who desires to leave a truly great impress of his philanthropy for education can do better than found a library, an art gallery or a college. He can found a theatre, permanently endowed. Mr. Richard Mansfield recently suggested that Andrew Carnegie might consider this in his great philanthropic schemes. One error Mr. Mansfield made. His suggestion apparently defined the desired institution as a national theatre. Such an institution in this country cannot directly serve a national purpose. A theatre on a permanently located stock company basis can never be more than local in its actual scope, and in this vast country a project of local scope has little real national value. With out doubt any theatre founded and conducted wholly in the interests of art, devoid of commercialism, would be vastly desirable. It would be a boon to our public art intelligence. But in whatever city such a theatre might be located it would be only local to that city. A national art gallery, a national museum or a national library are simple problems. Art products in canvas, marble or letters are unchanging, immutable, and can be of value to all at different times. Art in the theatre is only what its current operation makes it, and it is extremely doubtful that any season's operation of a national theatre could give national satisfaction, and national satisfaction and benefit are imperatively demanded in a national institution. It could not suit the many conflicting tastes, prejudices and traits of the many differing sections of these vast United States. Who can dream of a theatre in Washington City, for instance, being a source of benefit or satisfaction to the people of Washington State, thousands of miles away, not one in a thousand of whom would ever be able to attend? A hundred other obstacles can be shown to the satisfactory establishment of a national theatre, whether supported from the national treasury or privately endowed and essaying to be national in scope.

After this suggestion from Mr. Mansfield the news was cabled from London that Mr. Carnegie contemplated the endowment of two theatres, in New York and London respectively, with companies to play interchangeably. This project was to be international in scope. The principal question in Mr. Carnegie's mind was said to be the method of direction. This is the knottiest part of the problem, for unless its affairs and policy be administered under the strictest rules and most advisable system it must undoubtedly prove a failure.

To begin with, individual tastes must be kept in check. As an art-teaching institution the theatre must appeal to the masses, not the classes. This appeal must not be to the shallow, or and baser instincts and perceptions of the public, nor must it be to those perceptions and faculties of art appreciation which exist only in the minds of a small class, more educated in psychological and metaphysical directions. It is regrettable but undeniable that the public of the atregeers cannot understand much less appreciate, the bulk of the work of Ibsen, Sudermann, Hauptmann and other dramatists of the "modern" school. Public education is too general and not sufficiently individual for such appreciation. And it must not be forgotten that in its attitude toward the drama the public mind is hampered and cramped. It is narrow in scope. Ten years of theatrgiving to plays, the majority of which were produced for the single purpose of money-getting, and a constant murmur during that time of complacent approbation from the polite press, sycephant society and self-exploiting managers, have dwarfed ideas of art where they did exist, and prevented their birth otherwise. Hence, acknowledging education as the highest attribute

## FOOTLIGHT PRIMER.



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## THE SLAVEY.

The Slavey—Susanne charming maid,  
The Play she must Begin;  
'Tis half-past eight, I do declare,  
And Missus not yet in."

'Tis She who finds the Stolen Note;  
Behind the Door she lurks.  
In fact she does most everything—  
Except—she never Works.

—S. T. STEWART.

of the drama and believing that the public theatre, endowed or civil, must first of all possess that attribute, we must not attempt to force a course of Greek philosophy upon the students of the Second Reader.

Essentially, the idea of a public theatre, endowed and designed by a single man, is a contradiction. The announcement of Mr. Carnegie's intention states that "he will ask a committee of representative critics, actors, actresses, managers and students of the stage to settle what an endowed theatre should present, and how it should be managed. If they decide wisely, he will endow an international theatre." This committee would presumably be named by Mr. Carnegie. The wisdom of their decisions would be determined by him.

No doubt such a committee would help to formulate a project which would be an advantage to dramatic art. No doubt many actors, actresses and critics would be glad to see such an institution established. As to the value of the managers' opinions I am somewhat at sea. Why managers should wish for additional competition of the strongest kind is obscure. The present-day manager is of necessity almost exclusively interested in the financial side of the stage. Public benefit, art principles, education or philanthropy are not his branch of the business.

If Mr. Carnegie asked for the appointment of a committee, who should themselves determine the plan, we think more valuable results would be gained. Let the Dramatists' club, the Actors' Society, the Players' Club, the Professional Women's League, the Church Alliance, the Green Room Club, of London, and the Playgoers' Club each elect a member. Let the universities and the art and literary fraternities elect their respective representatives. Such a commission would work great good. These interests may be named at random, but it serves to outline the general character of a truly valuable commission for the purpose. Of the principles of operation we could only treat when we had clearly defined the status of the proposed institution.

To return to the question of a public theatre. A State theatre is impossible from the same causes which impair the value of a national theatre, so that the only other form of theatre, supported or controlled by public or civil conditions, is the MUNICIPAL THEATRE. And here is a possibility which is dazzling in its golden promise.

A MUNICIPAL THEATRE, even one entirely financed from the city's treasury, is not only a possibility, but is destined to come as an inevitable development of our public art interest. For one reason, because the taxpayers who contributed to the support of such an institution could all gain the benefits accruing. Again, because the board of councils or aldermen of any city could clearly authorize and bring about its establishment. They would, even now, have precedent to justify them. Our cities now have their municipal hands and orchestras, paid from municipal funds. Why can they not have their municipal theatres? If art can be dispensed for the good of the citizens, in one form, it can be dispensed in another. Of course, prices must be charged for admission, moderate prices, that would bring the performances within the reach of all employed persons; so that it could help support itself.

The municipal theatre must be directed by men of lofty aims. They can be found in every community, men whose scholarly attainments, appreciation of art and letters are linked with their love for their city. Politicians could not direct its management, nor could any one theatrical manager, except as an employee, subject to such control as this elected board would furnish. Such an institution could meet all refined tastes. It must be controlled and operated by ethical laws and rules, as are the national theatres abroad. It should present each season so much comedy, so much farce, so much classic and so much mod-

ern drama, so much foreign and so much domestic material, and later, a season of opera would be an easy development, even when one city was acting alone. But when such city is only one of a chain of cities with their respective theatres and companies! It is here that the vastness of the project dwains upon us! Imagine, if you can, New York, Chicago, Philadelphia, Boston, Baltimore, Washington, Pittsburg, St. Louis, and Cincinnati each having a municipal theatre, a stock company and even an opera company.

Imagine in any of these theatres a season opening with a stock dramatic season, then an opera season, and concluding with ten weeks occupied by the engagements of the companies of the other cities! Imagine the interest which would attend the appearance of each company before an audience which watched its performance, its play and its players, knowing that they avowedly represented the highest practical art ideals of the people of another city. Imagine the vast artistic and educational benefits bound to accrue. They can hardly be exaggerated. Tremendous forces would be at work. Irresistible forces for the upward trend of the drama. The highest attainments possible to the drama as an art in America would be accomplished. Every phase, every conflicting question, every principle arising in the problem of the influence of the drama upon public taste or of public taste upon the drama, would be solved and established. The exact artistic status of different cities in regard to dramatic art would be defined. All conflicting prejudices would be threshed and the grain removed from the chaff. Shall a city have a theatre American only in its scope, with only American playwrights, plays and players? It is for that city to say. Each city would have its beliefs and would defend and exploit them. Despite any adherence to any or all tenets of art, one grand, inevitable fact is clear. The movement would be a rapid rise toward the truest, highest ideal of art, because of the world's greatest force—competition. The inter-city rivalry would be intense, the patriotism unbounded. A vital, active interest in the drama would exist in all our minds, a pride, an ambition that the municipal theatre and company of no other city should surpass our own.

Imagine the vast revolution which such an order of things would bring in the aims, ideals and efforts of our stage workers. The incentive which would be given to the native playwright, the native actor, the native dramatic director. Imagine the incalculable benefits which would accrue to all true workers in the dramatic profession. The recognition, the increased salaries, the artistic, social, financial, moral and intellectual *renaissance* which would inevitably result. Every individual now employed in the refined theatre would be benefited, every soul engaged in the operation of a playhouse—except one, the purely commercial manager.

Imagine the fatality of attempting to maintain exquisites, combines or monopolies of any kind, except on an admittedly inferior scale. Consider, investigate. The more you ponder on the subject the more dazzling are the possibilities revealed.

As to its feasibility, careful consideration leaves no doubt. A municipal theatre would inevitably be patronized for many reasons. It must be recognized as presenting the best material available. It must be the most fashionable and most popular of the high class theatres of any city. Civic pride and municipal patriotism would bring to it thousands who otherwise would have little inclination to enter the doors of a playhouse. Other thousands who, being taxpayers as well as theatregoers and consequently realizing that they were indirectly contributing to its support, would attend, knowing also that the larger its current receipts the smaller would be the sum required from the city treasury for its support. And, above all, the masses would

have the assurance of an unimpeachable authority as to the true merit, high standard, artistic quality and consequent financial value of its performances. There could be no distrust of its advertising.

I feel that a municipal theatre in America, properly directed, would be self-supporting, beyond all doubt, and even pay annual interest on the cost of its building and ground. Even under a fair estimate of unprofitable operation, investigation will show that its losses, or excess of expenditures over receipts, would be but a slight item in the annual appropriations of a first-class city. The city must, of course, own the ground and building outright in order to be free from all danger of interruption through the machinations of rival managers.

Let some one of our millionaire philanthropists donate to his city the ground, building and equipment of a first-class theatre on condition that it is operated by the city along certain general lines, not of detailed business or art methods, but conditions as to the character and mode of selecting the directors who are to guide, control and perpetuate it. If one city takes the step it will be only a very brief time before all the prominent cities have their municipal theatres.

Into the many systems of ethics, rules and methods of financial operation we need not delve at this time, as such minutiae can only be arranged by such theatre's faculty or directors.

But we can safely say that a faculty can be selected which could not fail in its administration to do the most good to the largest number, and to realize the highest modern capabilities of the drama as an educating influence. A fitting enterprise this would be with which to commemorate the birth of the century. CARL HENBERT.

## STATE BILL POSTERS MEET.

At the meeting of the New York State Bill Posters' Association, held at the Hotel Ten Eyck, Albany, N. Y., June 10, steps were taken to reinstate George Castner, of Syracuse, a member of the association, who was suspended several months ago for entering into a combination with a bill poster who was antagonistic to the association. It is said that Castner and John L. Kern, general manager of M. Reis' theatres, formed a bill posting partnership some time ago for the conducting of a bill posting business in the towns in the Reis circuit. In several of the towns members of the Bill Posters' Association had boards and fights resulted from the opposition. The trouble began at Erie Pa., and extended to Elmira, Hornellsville and Jamestown, N. Y., and Scranton, Pa. It was for his connection with the opposition to the association that Mr. Castner was suspended. He subsequently dissolved his partnership with Mr. Kern, and at the next meeting his reinstatement probably will be effected.

A member of the association stated to a *Mitron* man last week that the association does not resist theatre managers operating in the bill posting business. Indeed many of the members are theatre managers. But it does intend to fight all opposition, and keep itself powerful enough to control the entire bill posting business of the country. The matter will be discussed more fully at the coming annual convention of bill posters, to be held in Erie, Pa., July 9-11.

At the Albany meeting the following delegates to the national convention were elected: President, W. J. McAlister, of Troy; Secretary, Norman A. Seymour, of M. Morris; Treasurer, Bernard Link, of Brooklyn; and Edward A. Stahl, president of Rochester.

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light business; satisfied audiences. North Brothers co. 17-22.

## OHIO.

**WY. VERNON, LAKE HIAWATHA PARK** (John P. Vernon, manager): The Young Men's co. is presenting large audiences 10-15. Items: E. Jackson, and The Girl from Porto Rico. Items: E. Jackson, and The Girl from Porto Rico. Items: E. Jackson, and The Girl from Porto Rico.

**ST. CINCINNATI, GRAND OPERA HOUSE** (Smith and Whitehill, managers): Nashville Students will close the season 15. Items: J. A. Shaw is at his home in this city after a successful season with A. M. White Flag. Marie Young, of the same co., is visiting friends here.

**Tiffin, Tenn.** At the meeting of the organization of the Association of Opera House Managers of Ohio, held at Akron, O., last week, Manager C. F. Collins, of Noble's Opera House, Toledo, and also manager of houses at Mansfield and Shelby, were elected Vice-President and Chairman of the Investigating Committee.

**PORTA, MIDWAY PARK THEATRE** (C. C. Sank, manager): The park opened with Ward's Minstrels 10 for one week, good performance; excellent business. Former stock co. will open 17 with The Black Flag. They will hold the boards for balance of season with weekly change of bill.

**FINLAY, MARVIN OPERA HOUSE** (W. C. Marvin, manager): A Jolly Affair was fairly attended 2-5. Performance fair. The Elks' Carnival and Street Fair was largely attended 2-8; vaudeville performances fair.

**TOLEDO, EMPIRE THEATRE** (J. H. Carson, manager): The stock co. produced Trills 1-15; it was succeeded by the patrons to be the best effort the co. has yet put forth. Business fair. C. M. Edison.

**NAPLON, OPERA HOUSE** (J. M. Kiegar, manager): Irving French co. 6-8; excellent co.; good business. Plays: A Runaway Wife, A Jolly Affair, and O'Hare's Cousin. Season closed.

**JACKSON, GRAND OPERA HOUSE** (Frank C. Morgan, manager): Dark. CRESCENT OPERA HOUSE (A. B. Buff, manager): Dark.

**UPPER SANDUSKY, AUDITORIUM** (H. N. McConnell, manager): Dark.

## OKLAHOMA TERRITORY.

**OK. MEMO, OPERA HOUSE** (J. H. Warren, manager): The Juvenile Entertainers (local) played to packed house 10. Fred Latham co. 13-15.

## OREGON.

**SALEM, TEMPLE GRAND OPERA HOUSE** (John Corday, manager): Madame Camilla Urso Concert co. 11.

**LA GRANDE, STEWARD'S OPERA HOUSE** (D. H. Steward, manager): Dark.

## PENNSYLVANIA.

**LANCASTER, CONESTOGA PARK THEATRE** (A. E. Reist, manager): The Columbia Comedy Opera co. opened fourteen weeks' engagement with Fra Diavolo 10, drawing large audiences and making a very good impression. The character parts were ably assumed by Franklin Fox, John A. Dewey, Charles J. Holmes, Jerry Belmont, Charles Amos, George Wether, Harold Davenport, and Charlotte Gilman. Sold Pasha 17-22. **WOOLWORTH BUILDING ROOF-GARDEN** (John B. Peoples, manager): Topack and Steele's Minstrels, consisting of Topack and Steele, Kate Louch, Primrose Comedy Four, Tuppert and Cole, and Ed Wright, together with the Hungarian Band and the Minstrel, pleased large audiences 10-15. Bands Roma 15. Items: Mr. and Mrs. Lee, Davenport, comedy, etc., etc., on their way to Philadelphia, Pa., where they will summer. Charles D. Hocking has charge of the box-office of the Woolworth Building Roof-Garden. Chris Burger's Military Band gave a concert at Lancaster Hall 8, at which members of the Columbia Opera co. sang the sextette from Lucia. Chris Burger is again musical director at the Conestoga Park Theatre.

**WILLIAMSPORT, LAUGHING OPERA HOUSE** (J. K. Reber, manager): Spenser Dramatic co. 10-15. Gals and last week in The Cyclone, The Two Orphans, A Lawyer's Wedding, East Lynne, and The Gold Ring; small business; pleased audiences. **VILLAMONT PAVILION** (J. A. Brosius, manager): Villamont Stock co. opened 6 in its Minstrel and 10 in The Minstrel; phenomenal business; strong co. Messrs. Toler, Beasley, Evans, Phillips, and Decker, and Misses Browne, Weecott, and Barney, are all excellent. Jim the Fenman 17-22.

**JOHNSTOWN, OPERA HOUSE** (C. C. Mohler, manager): The Johnstown, written by Wade Davis, of Alabama, was produced by local talent 7. The entertainment was for the benefit of the local Y. M. C. A. and was a success, both financially and artistically. The various marches, drills, etc., executed by many different groups showed great care and perseverance on the part of the performers and Mr. Davis. On account of the many who could not be accommodated the performance will be repeated 14.

**ALTOONA, ELIZABETH AVENUE OPERA HOUSE** (A. C. Mohler, manager): The home is being made to resemble a Summer garden for the Spenser Comedy co.'s engagement 17-22. **PARK THEATRE** (E. W. Hicks, manager): The Clara Turner Stock co. opened the season 10, presenting The Buckeye to large audience.

**PORTSMOUTH, TUNNELING RUN SUMMER THEATRE** (Wilmer L. Waller, manager): Season opened 11 with the Edwin Trevor Stock co.; business and performance fair. Items: John Elder, of the Side Tracked co., is home for the Summer. The De Van Specialty co. showed at Tannapa 5.

**GEORGE R. STICHTER, FREEDLAND, GRAND OPERA HOUSE** (G. J. McMillan, manager): Saville Dramatic co. opened a week's engagement 10-to-fair house in The Victorian Cross; specialties by Inez Fisher, Frank I. Frayne, and Arlington and Brandon were well received.

**SCRANTON, LYCEUM THEATRE** (Burgunder and Reis, lessees; A. J. Duffy, manager): Dark. **ACADEMY OF MUSIC** (Burgunder and Reis, lessees; H. A. Brown, manager): Dark.

**FRANKLIN, OPERA HOUSE** (M. Reis, lessee; John Mills, manager): Liquid Air lecture 13. Sold Pasha (local) 20, 21.

**CANTON, LEWIS OPERA HOUSE** (W. W. Whitman, manager): Dark.

## RHODE ISLAND.

**NEWPORT, OPERA HOUSE** (Henry Bull, Jr., manager): Season closed. Reopens Aug. 19.

## SOUTH CAROLINA.

**ANDERSON, OPERA HOUSE** (Evans and Brock, managers): The first of the Leveaux attractions was the Chicago Glee Club 10; S. R. O.; audience disappointed.

## SOUTH DAKOTA.

**DEADWOOD, OPERA HOUSE** (H. M. Bennett, manager): Herbert Butler, Mrs. Butler, and Miss Scott, in concert; C. artistic concert; small house. Ball's Ten Nights in a Bar Room 10; fair production; good house. Amateur Woodman benefit 17.

**SIOUX FALLS, NEW THEATRE** (S. M. Best, manager): Dark. Items: Manager Best was in town this week to attend the graduation of his daughter from our schools.

## TENNESSEE.

**MEMPHIS, GRAND OPERA HOUSE** (A. B. Morrison, manager): The Black Flag in the hands of the Hopkins co. was well received 10-15. Vaudeville bill included Nephew and Niece, Lottie Keshell, Thorse Locks, Rip Van Winkle 17-22.

## TEXAS.

**DALLAS, AUDITORIUM**: The Olympia Opera co. closed the first of a several weeks' engagement 8, having presented La Mascotte and Sold Pasha; business satisfactory; excellent co., the personnel of which is as follows: Edward F. Seaman, Ben Lodge, John Alexander, E. L. Weston, Leo Adle, and Edward Matson, and Eleanor Jenkins, Lottie Keshell, Thorse Barker, Sadie Downes, Lillian Bailey, Chorus: Kerick Maher, Samuel Eakens, George Griswold, Charles Hawkins, F. Yuenzer, Lillian Maine, Alice Gordon, Sadie Gordon, Marie Freeman, Nellie Weston, Grace Cleaver, and Laura Miller.

**WACO, WEST END PARK THEATRE** (J. K. Schwartz, manager): The Summer season opened 3 with the Ethel Tucker Stock co. Plays: Lend Me Your Wife and Knobs of Tennessee. Crowded house; Ethel Tucker and rest of cast satisfactory. **AUDITORIUM**: Closed for season.

**SAN ANTONIO, GRAND OPERA HOUSE** (Dave A. Wells, manager): Dark. **EMPIRE OPERA HOUSE** (James T. Brady, manager): Dark.

**EL PASO, MYERS OPERA HOUSE** (W. L. Rogers, manager): Dark.

## UTAH.

**SALT LAKE CITY, THEATRE** (Commencement Exercises of High School. **SALT PALACE** (M. E.



SEASON OPENS SEPT. 30.

## DELLA CLARKE

Della Clarke is entitled to praise for her handling of the difficult part, the Professor's daughter, Clara Hope, you will remember, and the serious embarrassment of her situation often becomes as painful to the audience as we imagine it would have been to a flesh and blood Clara. Miss Clarke handles the part with marked ability, and it is a difficult part, too, for the reason that the interest of the audience is not apportionedly given to it, and must be aroused. In this Miss Clarke succeeds. Her work is not showy, and therefore might not attract the attention it deserves, but it is none the less earnest, painstaking and effective. **Dispatch**, St. Paul, Nov. 15, 1900.

Della Clarke's pantomime and monologues performance to conceal the fact that she hoped was the hugest thing in the show. The young lady has a wonderful command of facial effects. **The Memphis** "Citizen," Memphis, Tenn., Oct. 13.

Fred Summerfield, as the touring school, and Della

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Clarke, as his daughter. A better bit of character work, or one more happily put on by those two clever people has not been seen at the Academy for some time. **Concord-Herald**, Saginaw, Dec. 28.

Della Clarke appears to excellent advantage as Clara, the bashful, hoping daughter of the traveling tute. She gives evidence of the possession of real genius. **Express**, San Antonio, Oct. 4.

Della Clarke, the Professor's daughter, presents another new character. Made bashful and rather gawky by the consciousness of a flap, she is quite unique. The flap is very natural and Miss Clarke presented the part as natural as life. **Herald**, Dubuque, Nov. 27.

Della Clarke, as his hoping daughter, did beautiful, artistic work. **Times-Democrat**, New Orleans, Sep. 23.

Della Clarke, who plays his hoping, diffident, girlish

daughter, achieves a notable success. **Tribune**, Minneapolis, Nov. 12.

Della Clarke was excellent in the part of the daughter, and made a hit with her "lithp." **Journal**, Sioux City, Nov. 9.

Miss Clarke did a bit of comedy work that was unique, refined, and pleasing. **Peayune**, New Orleans, Sept. 24.

Della Clarke, as the exasperatingly shy and pretty hoping daughter was principally responsible for such points as won favor with the audience. **Blade**, Toledo, Jan. 5.

The little, modest, bashful daughter of the Professor is excellently taken by Della Clarke. **Post**, Denver, Oct. 23.

Della Clarke was wholly admirable as the daughter of the Professor. **See**, Omaha, Nov. 3.

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# LILLIAN LAWRENCE

Frisilla, in The Wining of Frisilla, Tremont Theatre, Boston, Mass.

**THE WINNING OF FRISILLA**.—The Summer season at the Tremont Theatre, which opened on Monday evening, called out one of the largest and by far the most enthusiastic audiences Boston has seen this season, as it was the first appearance of Lillian Lawrence since her retirement from the Castle Square Theatre Stock company, where for the past four years she has enjoyed great popularity.

The entrance of Miss Lawrence as the modest Puritan maid, who is leading her blind father, was the signal for unbounded applause, and it was fully three or four minutes before Miss Lawrence was allowed to begin her speech, so deafening and continuous was the applause, while the stage was literally covered with floral tributes thrown to her from the boxes and front of the house. She looked extremely pretty in this title-role, the simplicity of her gowns suiting her type of beauty to perfection, and so impressed were the audience with this fact, that at her exit the deafening plaudits again resounded throughout the house for many minutes. At the end of the act she was recalled again and again to receive another lot of floral emblems. **Boston Herald**, June 2, 1901.

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"Borani's gymnastic and novelty work is of the highest order and a whole show in itself." **Louisville Times**.

"One of the best things in the show is Borani's clever acrobatic work." **Baltimore News and Observer**.

"Borani is a mine of humor and ability in his acrobatic comedy work." **Baltimore News**.

"Since the days of G. L. Fox, no comedian has been seen on the American stage who has equalled the difficult feats of agility performed by that exceptionally clever acrobatic comedian, Arthur Borani." **New Orleans Picayune**.

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# EVA TAYLOR

LEADING WOMAN. Castle Square Theatre, Boston, Mass.

**BECAUSE SHE LOVED HIM SO**.—The interest of the play centered in Miss Taylor's interpretation of the part of Gertrude West, the jealous wife, and her deft appreciation of the swiftly contrasting requirements of the role was admirable. Miss Taylor has an actress who puts artistic effect into every pose, gesture and utterance, and she does it with the simplicity and earnestness of the art that conceals art. It is gratifying to know that she has been engaged as leading woman by the Castle Square management for the Fall and Winter seasons. **The Boston Globe**, June 8, 1901.

# EDMUND BREESE

CASTLE SQUARE THEATRE—BOSTON, MASS.

**AT THE WHITE HORSE TAVERN**.—But the jewel of the evening was Mr. Breesse's Brand, the head waiter. His whole performance was a very highly finished and telling piece of art; with an immense amount of cunning detail work, he never marred the main outlines of the character. Then what genuine vivaciousity, combined with true lightness of touch. **Boston Transcript**, May 21, 1901.

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BUTTERFLIES, THE  
BROTHER JOHN  
BROTHERS BARY  
BACHELOR'S HONEYMOON, A  
BIG DAKOTA, THE  
CHRISTOPHER, THE  
CALLED WEST  
CONTENTED WOMAN, A  
CAPTAIN SWIFT  
CAPTAIN LEFFWALLER  
CHILDREN OF THE Ghetto  
COUNTESS VALENTIA, THE  
COLONIAL GIRL, A  
COUNTESS GUECK, THE  
CARE OF REBELLOUS SUSAN, THE  
CUMBERLAND GI  
CAIMEN  
DAVY CROCKETT  
DANCING GIRL, THE  
DISTRICT ATTORNEY, THE  
DIVORCERS  
DANDY DICK  
DARKEST RUSSIA  
DIVORCE  
ENEMY TO THE KING, AN  
ENGLISH ROSE, THE  
ESMERALDA  
EILEY  
ENSIGN, THE  
EDMUND KEAN  
FIRST BOEN, THE  
FOOL OF FORTUNE, A  
FRIENDS  
FONTELE  
FORT FRAYNE  
FARFAX  
FOUNDLING, THE  
FATAL CARD, THE  
FLAG OF TRUCE, A  
FERNANDE  
FAIR REBEL, A  
GIRL I LEFT BEHIND ME, THE  
GLORIANA  
GUNNER'S MATE, THE  
GOLD MINE, A  
GOSPEL  
GEOFFREY MIDDLETON, GENTLEMAN  
GREY MARE, THE  
GRIETTO, THE  
GREAT DIAMOND ROBBERY, THE  
GAY PARISIANS, THE  
HEAD OF THE FAMILY, THE  
HANDS ACROSS THE SEA  
HIS WIFE'S FAULTS  
HARDER LIGHTS  
HOLD BY THE ENEMY  
HOOPER DOCTOR, THE  
HIGHEST RIDER, THE  
HILK, THE  
IN MIZZOURA  
INNOCENT AS A LAMB  
IMPORTANCE OF BEING EARNEST, THE  
IDEAL HUSBAND, AN  
JUDAH  
JACK ROYAL OF THE 92d  
JOHN STEADMAN  
JOSEPHINE, EMPRESS OF THE FRENCH  
LADY WINDERMERE'S FAN  
LIGHTS OF LONDON, THE  
LEND ME YOUR WIFE  
LEGAL WRECK, A  
LEW KETTLE  
LAL  
LOVED CHUMLEY  
LOST PARADISE, THE  
LADY MONTMOUTH  
LATE MR. CASTELLO, THE  
LAST WORD, THE  
LOVE CHASE, THE  
LEAH  
LOTTERY OF LOVE, THE  
LOVE IN HARNES  
LOVE IN TANDER  
LOVE ON CRUTCHES  
LAST STROKE, THE  
LIBERTY HALL  
MIDDLEMAN, THE  
LOST IN NEW YORK  
MOH AND THE FLAME, THE  
MASTER OF WOODBARKOW, THE  
MILLION OF MONEY, A  
MASTER AND MAN  
MAY GLOSSOM  
MIDNIGHT BELL, A  
MAN WITH A FANT, A  
MERRY GO-ROUND  
MISS HOBBS  
MAN FROM THE WEST, THE  
MASTER, THE  
MISS FRANCES OF YALE  
MASONERIES, THE  
MARRIAGE OF CONVENIENCE, A  
MASKED BALL, THE  
MAGISTRATE, THE  
MEN AND WOMEN  
MODERN MATCH, A  
MIGHTY DOLLAR, THE  
MAN O'WARSMAN, THE  
MOTHER  
NANCY HANKS  
NERVES  
NOBLE  
NOMINEE, THE  
NEW BLOOD  
NEVER AGAIN  
NEW WOMAN, THE  
NEW SOUTH, THE  
NUTTING MATCH, A  
NORTHERN LIGHTS  
NANCY A CO.  
NIGHT OUT, A  
ON PIERCE  
ON AND OFF  
ONE ERROR  
OUR SOCIETY  
PEACOCK DAUGHTER, THE  
PEACEFUL VALLEY  
PROFESSOR, THE  
PLANTER'S WIFE, THE  
PUGNACIOUS WILSON  
POWER OF THE PRESS, THE  
PRINCES AND THE PRINCESS, THE  
PROPER CAPER, THE  
QUEEN'S EVIDENCE  
QUO VADIS  
ROBERT'S CHANGING, THE  
RED LAMP, THE  
ROMANY RYE, THE  
RUN OF LUCK, A  
RUTH MAN'S SON, A  
RIVAL CANDIDATES  
ROSEMARY  
RAUCH, THE  
RAILROAD OF LOVE, THE  
SOWING THE WIND  
SECRET SERVICE  
SPORTING DUCHESS, THE  
SENATOR, THE  
SOCIAL HIGHWAYMAN, A  
SONG OF THE SWORD, THE  
SAINTS AND SINNERS  
SODAS, THE  
SUPERFLUOUS HUSBAND, THE  
SOCIAL SWIM, THE  
SWEET LAVENDER  
SPEEDMAN  
SQUIRE KATE  
SQUIRE OF DAMES, THE  
SUE  
TYRANNY OF TEARS, THE  
TRIP TO CHINATOWN, A  
TIN SOLDIER, A  
TEMPERANCE TOWN, A  
TWO SISTERS, THE  
TANGLED UP  
TWO ORPHANS, THE  
TWO MUCH JOHNSON  
TIGER BUCKLE, THE  
UNDER SEALED ORDERS  
VIRGINIA COUSINSHIP, A  
VICTOR DURAND  
WHITE HEATHER, THE  
WAY TO WIN A WOMAN, THE  
WOMAN OF NO IMPORTANCE, A  
WAR OF WEALTH, THE  
WORLD, THE  
WILLIE  
WIFE, THE  
WILL SHE DIVORCE HIM?  
ENTER THE RED ROBE  
YOUTH  
YARA  
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John W. Bankson, as "Uncle Sle," deserves more praise than can be given him this morning. He had the part of a negro servant, and made it the most artistic bit of character acting after Mr. Bankson himself, and left it in memory as the part of the leading man. —*Gate City*, *Keokuk*, *Iowa*, Feb. 26, 1901. Address care DRAMATIC MIRROR.

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## THE ACTORS' CHURCH ALLIANCE.

Second Annual Meeting at the Berkeley Lyceum—Addresses and Reports.

The second annual meeting of the Alliance was held in Berkeley Lyceum on the evening of June 19. Nearly all of the officers and members of the New York chapter were present, besides a number of delegates from the Boston chapter. The small auditorium was taxed to its utmost capacity, but despite the discomfort of the crowded room, the meeting before it adjourned at half past eleven.

The Right Rev. Henry C. Potter, D.D., Bishop of New York and President of the Alliance, occupied the chair and called the meeting to order shortly after eight o'clock. The Bishop made the opening prayer. The Rev. Walter C. Beattie, Secretary of the Alliance, read the minutes of the last annual meeting, and communications from the Rev. R. Heber Newton, F. F. Mackay, Frederick Ward, Mrs. Fiske, Clara Morris, and other members, who for various reasons could not attend the meeting. The Secretary then read his annual report, which was as follows:

Right Rev. President and Brothers and Sisters of the Church and the Stage:

When Canon Knowles, at our last annual meeting, in his usual felicitous way, pictured the General Secretary as a trained nurse during the first year's existence of the Actors' Church Alliance and as a mid-winter pushing the Alliance perambulator up and down the land during its second year, in which pleasant exercise he wished him joy, he spoke wiser than he knew. The training and discipline he has certainly had. The joy no man can take from me, for the highest service is the deepest and the highest life.

Our movement has grown wonderfully, in the circumstances, amazingly. Last June we reported, all told, 705 members, while this year we have no less than 1,250. Our work appeals very keenly to the better sex, who, it seems, have a quicker capacity for realizing the good than most of my sex—any way, whatever role woman may have played in the drama of creation, in the Alliance she is certainly not a side-issue. Of our large membership, 762 belong to Sydney Smith's third classification, being Chaplains in 357 cities and towns in every State of the Union and most of the provinces of Canada. Besides this, we are natural born expansionists, for we are seeking establishment in far away Honolulu, and I suppose the Philippines will be our "next jump," and then, like Alexander, we shall weep for more worlds to conquer. What this means I shall leave to your imagination. The first year we traveled by steam—human steam—but this year we have become more fashionable; we have gone on the "electrics," while I suppose next year we shall take the "air line" to freedom in the way of ecclesiastical and dramatic fellowship and brotherhood. Our Presidents have made excellent motorcars, and you all know who has played the role of the locomotive. I am at last beginning to realize that the "intensive" life cannot hope to be equally "extensive," and there are others besides drunkards who are committing suicide on the installment plan. Yet we have not been working on installments either. Rather we are in the "continuous" and have been playing this engagement for two years, without seeing any "ghost," and, practically, without help, for sixteen hours a day and seven days a week. And why? you will ask. Simply because we are not in it for what we can get out of it, but for what we can put into it, and we want, above all, to help the "under dog," and so we keep our dues at the small sum of one dollar and the poorest can share our privileges and our joys. You see we live by our convictions. Quite a number of people live according to their convictions, especially those who reside in the penitentiaries.

Our great speed is accounted for by the fact that we have a lot of ground to make up. It was a glorious exchange for the world when, the same year, Mr. Shakespeare was given us for Mr. Calver, but the children of this world are ever wiser. It seems, then, the children of light, and the Church lost through her own shortsightedness and folly the direction and control of the historic instinct, which constitutes the "other half" of the ineradicable image in which man was made. For over three hundred years she has treated this part of our common nature something like the father who, receiving a note from the schoolmaster that his boy was troubled with attention, and that he needed attention without delay, wrote in reply, "Whip it out of him and oblige, yours truly." But we are coming and you can hear the "rattle on the rails" in the following extracts from recent editorials in the Dramatic Mirror: "The projectors of the Alliance, originally zealous and enthusiastic, are now more so than ever, and many persons that at the inception of the movement could not see any good to grow from it, have lost skepticism and become believers in its possibilities for mutual benefit. The enthusiasm and great hopes of the few have given to the Alliance form and purpose, and there is much in the practical working of the organization that should so commend it to the many that their co-operation in increasing its membership and following its practical lines may insure its permanency. Among the suggestions sent by the General Secretary to all the Chaplains the following should result in great good to the state: 'If our Chaplains will occasionally patronize the best plays and commend them in public address and conversation to their people, we shall be able to create gradually a demand for healthier dramatic productions and so help the theatre to attain its mission as a great ethical and educational institution.' In many places," the editor continues, "the Church antagonizes the theatre arbitrarily. Still, though the Actors' Church Alliance represents the larger spirit of the Church, that, sooner or later, must prevail everywhere. If the abandonment of the theatre by so many persons that as a class ought to be the theatre's best patrons has, in a measure, influenced catering to the vulgar by managers, and the growth in recent seasons of the number of vile plays. A little more heaven is needed, and if the foregoing suggestion is acted upon generally by Chaplains of the Alliance, its good effects will be seen in an increased number of theatre attendants among those most desirable that now hold aloof, and consequently the raising of the standard of theatrical productions. That is one of our great aims placed in a nutshell. So you see we are beginning, not only to count, but what is far better, to be counted."

Last June our calendars, containing a list of the local Chaplains, their various churches, hours of services, and personal addresses, were reported framed and posted on the stages of 174 theatres. This year nearly 600 theatres are supplied, and very soon, through the efforts of the Chaplains and the courtesy of the local management, we shall occupy a niche in every theatre in the country, one night stands included.

May I urge very strongly upon the dramatic members of the Alliance (and we have a host of them, from Joseph Jefferson down to the newest aspirant for histrionic fame) these three facts: First, keep the General Secretary posted with your permanent address, together with the name of the company with which you are or shall be engaged. Secondly, keep your eye on the calendars and see that you are in place and in good order, and if not, notify the local Chaplain or the home office; and, thirdly, and most important of all, call socially on the Chaplains whenever you have a moment to spare. I shall not bore you with the 700 replies I have received during the past three weeks, but nearly all point in one direction. "We stand ready to serve the members of the dramatic profession in any and every way in our power," and we hope they will make us their friends." Hereafter, ladies and gentlemen, the cry of neglect has all been from the dramatic side. Within two years the Alliance has shifted the ground of complaint. Now be courteous, let

not the parsons pine for your friendship, but come, shake hands and be brethren, which term, of course, includes the sisters. One of my schemes to further this bond of fellowship is to issue every week throughout each season a postal to each directing Chaplain that such and such members of such and such companies are booked for your theatre, and being "Alliances," we hope you will call upon them, using the official certificate which has been recently issued to all our Chaplains. This is the ideal I am aiming at, and although it almost makes me dizzy to think of, I know that it ought and must be done. None but a combined actor-parson could, or would attempt it. Hence the need for us to know the company you are with. Your route we will keep track of here in New York.

Every member of the Alliance, together with all Chaplains, has had upon joining a copy of our annual report (1900), circulars of "Reasons Why" for both sides, a list of physicians of the Actors' Fund, also a circular signed by our officers protesting against Sunday performances, the illustrated article from the Christmas edition of the Dramatic Mirror, and copies of sermons by the Rev. Dr. Shinn and the Rev. Dr. Lubeck. These sermons have been supplied by the authors and by Mrs. M. C. Gallagher, the publisher, gratuitously. In addition to these the Chaplains have had sent them a mailed copy of the Dramatic Mirror of January 12, 1902, containing an editorial on the Alliance, and the substance of a sermon preached in New York, Boston and Washington by the General Secretary. To our dismay we learn that some of this material has been lost in the mails. We are ready to resupply them if you will furnish the postage. The press has again been very kind to us. Those of you in touch with dramatic affairs will have noticed our Alliance column under our seal, each week, since the beginning of last October, in the *Express*, which space has been very generously given by the editor, to whom the Alliance is greatly indebted. The other dramatic papers have cheerfully received and published our monthly notices. Hundreds of notices have appeared in the daily press throughout the country, and several Chaplains have noticed the Alliance in their parish papers. All of these, including the editorials, have warmly commended our cause. I wish the religious press were awake, but I suppose they do the best they can. The dramatic critic of the *Express*, in his paper, in concluding a breezy article on the Alliance used these words: "With the Church lurching down right beside the stage lion, and not on the interior, either, hope may indeed be entertained of eternal peace. The world moves, and such an institution as the Actors' Church Alliance is giving it a great big shove."

Outside of New York city my efforts during the past year have been largely given to Boston, where we have grown very rapidly, our chapter there numbering 250 members, including Chaplains. This is as it should be, for Phillips Brooks may be called the indirect founder of the Alliance. The dramatic critic of the Boston paper, in concluding a breezy article on the Alliance used these words: "With the Church lurching down right beside the stage lion, and not on the interior, either, hope may indeed be entertained of eternal peace. The world moves, and such an institution as the Actors' Church Alliance is giving it a great big shove."

On Tuesday a reception of the Boston chapter was held in Chipman Hall, Tremont Temple, Rev. Dr. Lindsay presiding. Among the speakers were Louis C. Strang, Harriette A. Keyser, and the General Secretary. On Tuesday, December 18, I was again in Boston, spoke at the second reception, held in the Castle Square Theatre, and more than forty persons joined the Alliance. In January I was again in the city, addressing the Men's Club of St. Paul's Church, Malden, on Friday evening, the twenty-fifth. On Sunday I preached at St. Stephen's in the morning, and at Emmanuel Church, before the chapter, in the afternoon, and in the evening at St. John's Church, Lawrence, Mass. The next day I presided at the organization of the Boston Chapter at St. Stephen's Parish House, when five officers, including the Rev. H. M. Torbert, President, and an Executive Committee were elected. Another meeting was held in Pierce Hall on February 25, Curtis Guild, Jr., presiding, and the Rev. Dr. Shinn, Honorable Vice-President, read a paper entitled "Dramatic Ideals as Held by the Player, the Playwright and the Public." The author has kindly furnished us with sufficient copies for our Chaplains. On Sunday evening, April 13, the Boston chapter held another service in the Church of the Disciples (Unitarian), when the pastor, the Rev. Charles Gordon Ames, preached on "The Theatre as a Teacher of Religion," and Phillips Brooks as a Teacher of Religion, and the last affair of the season took place at the Tremont Theatre on Friday, May 31, when F. F. Mackay, William H. Crane, Rabbi Fleischer, Rev. H. M. Torbert, the General Secretary and others made addresses. Charles S. Ensign, of Newton, presided. Great credit, under God, is due the local officers and especially Anna S. Prout, Secretary, for the wonderful success of the movement in Boston. Other services have been held in St. Paul's Church, Louisville, and in St. Paul's, Cincinnati, by the Rev. Dr. Shinn, who preached on "The Theatre as a Teacher of Religion," and in Denver, Col., the rector and Chaplain, Rev. Dr. Houghton, preached in St. Mark's Church on the Alliance, and Frederick Ward, Honorable Vice-President, also made an address. Many of our Chaplains have preached on the theatre and its mission to society, all of which sermons have been inspired, primarily, by the Alliance.

In New York city we have held eleven regular services and Sunday receptions. In June at St. Chrysostom's Chapel, when Dr. Shinn, of Boston, preached on "The Stage as a Teacher," and Frederick Ward followed with a stirring address. In October we resumed our services in the Church of the Redeemer, when Rev. W. E. Johnson, rector and Chaplain, preached on "Truth and Its Utterance." In November, in the Madison Avenue Baptist Church, when the Rev. Henry M. Sanders, D.D., pastor and Chaplain, preached a beautiful sermon, entitled "Art and Its Relation to Religion." In December the General Secretary held forth in the Church of the Incarnation upon "The Church's Message and the Theatre's Reply." In January we began the new century by all going to Rome when Father Ducey, pastor and our Second Vice-President, preached to us on "Christian Brotherhood." In February we attended St. James' Church, when the Rev. E. Walpole Warren, D.D., rector and Honorable Vice-President, preached upon "Our Hopes for the Theatre." During March, being Lent, we held two services, the first at All Souls' Unitarian Church, when the Rev. Thomas E. Slicer, pastor and Honorable Vice-President, addressed upon "The Charm of Life," and in the Central Park Baptist Church, when the Rev. H. M. Warren, D.D., pastor and council officer, preached upon "The Duty of the Church to the Stage." In April we attended St. Michael's Church, when its rector, the Rev. John P. Peters, D.D., preached upon "The Stage as a Teacher and Reliever of Care," and last month the Rev. Dr. Rainsford preached to us in St. George's Church on "The recognized Forces for Good in the Theatre." All of these services have been excellent. The attendance has been good, but not so large as the services deserved in some instances, and we beg you to appreciate these privileges by attending in larger numbers and so show your appreciation of the efforts made in behalf of our great cause. Next season it is hoped we may hold some of them in New York at our disposal, and we hope to secure others in the Borough of Manhattan. The offerings at these services were generously devoted to the work of the Alliance. The total amount thus received was \$250.77.

Our monthly receptions have been great successes. They were held in the following churches: Once at St. Chrysostom's, twice at Zion and St. Timothy's, once each at St. Michael's and St. George's, and three times at All Souls', on Madison Avenue. The Alliance owes a deep debt of gratitude to Rosa Rand, chairman

of the Entertainment Committee, and to Mrs. Sydney H. Rosenfeld, of the Programme Committee, for their very excellent services. Without them the receptions would, I fear, have been what in theatrical parlance is known as a "frost."

The Alliance has done excellent work not only upon the Boulevard, but also upon the Bowery. Your Secretary believes that the dough and the yeast are too far apart in New York, and that it is no wonder that the civic bread will not rise. So we suggested to our President that we give a free monthly entertainment to the poor fellows at the Squirrel Inn. We have given six, and although we had hosts of volunteers, among them Louis Aldrich, dear "Aunt Louisa," May Isabel Fisk, Granville Sturgis, Madame Tugnot, and Mrs. Tynge, it was surprising how much of the show the writer had to give himself. How sometimes he got through only the angels know. But you could not pass down the Bowery on those evenings half an hour before opening time, and when you did squeeze in you could not breathe. Like the C. T. S. lunch wagons, they had everything in the Inn on those evenings except room—that you had to go outside for. The following letter from the general manager will speak for itself: "Inclosed an check for five dollars for the Alliance. Ten times the amount would not begin to repay the regular, free and valuable services given by members of the Alliance to our free entertainments at the Squirrel Inn. Many a struggling and drifting man remembers gratefully the pleasant nights with the Alliance. Yours, Robert Graham." Along this line I wish it were possible to organize a plan whereby we might give similar free entertainments to the shut-ins, and to the convalescent in our hospitals, and also to those in penal institutions. In the latter they might pass a better corrective than the Delaware whipping post or Brother Brockway's paddler.

Our efforts against Sunday performances have met with much encouragement. We have issued a special circular, signed by our five principal officers, to all our members and Chaplains. The *Rain's Horn*, of Chicago, gave a great blast last December on this subject. When we have fully aroused the Church, which is the organized conscience of the nation, to her duty in this matter, and also stirred up the labor union and our State Legislatures, then look out for results.

Several members of the Alliance during the past year have been removed to a better country. Among the Chaplains were the Rev. F. R. Bartlett, of San Francisco; the Rev. Father Joyce, of Lowell, Mass.; the Rev. J. Henry Wiggins, of Boston; the Rev. Father Tandy, of New York; the Rev. Peter W. Finch, of Greenfield, Mass.; the Rev. Dr. Scheepeler, of Marinette, Wis.; and the Rev. Dr. Fande, of Minneapolis, and Mrs. Henry T. Ward, of Boston. On the dramatic side our dear brother and fellow Council member, Robert Reed, whose clear and wholesome fun cheered the lives of thousands of his countrymen, and whose interest in the Alliance was always keen and appreciative; Truman Johnson, of the Park Theatre (Spooners Stock company), Brooklyn, and Mrs. Harriet A. Saphore, who met a tragic death while on the road, and for whom a special memorial service was held in All Souls' Episcopal Church, F. F. Mackay giving an address. Your Secretary, through illness, was unable to be present at the last two funeral services, and it was a strange coincidence that the two clergymen who officiated, the Rev. Edwin Lee Tanner and the Rev. John Smiley, were both formerly members of the dramatic profession. Our hearts and prayers are with the bereaved. It should be added that several members of the profession have found in our Chaplains comfort and strength in their last hours. "May they rest in peace."

During July and August your Secretary expects to be in England to help in the extension of the Actors' Church Union. The President, the Lord Bishop of Rochester, has fixed Friday, July 12, for a conference at his palace, after which I hope to visit the Chaplains and tell them the story of the Alliance. I believe that will be sufficient to spur them to greater effort in the line of mutual work and service to unite the two organizations in mutual service and fellowship.

The special thanks of the Alliance are due Gustave A. Stryker, Vernon Charles, Katherine M. Evans, and Lily Place, the Rev. W. T. Allan, of Springfield, Mo., and to Rev. H. J. Hathaway, of Cleveland, Ohio.

Besides attending the regular meetings of the Council, the Secretary has addressed various gatherings, among them (by kind invitation of Franklin H. Sargent, President,) the graduating class of the American Academy of Dramatic Arts, at the Empire Theatre. By invitation he visited York, Pa., lecturing and organizing a Chapter in that city, and has called upon Chaplains in Worcester, Springfield and Taunton, Mass.; Providence, R. I.; Marietta, Columbia, Lancaster and Philadelphia, Pa., and Oswego, N. Y. In addition he directed the Alliance printing plant and has done his duty to two churches—All Souls' and St. Edmund's. In closing he begs some kind of relief. He appreciates to the full that beautiful text, "And they rest not," and as he has worked night and day for two years voluntarily and very cheerfully, and as he has received dozens of invitations to visit Chaplains and organize chapters throughout the country, similar to the one in Boston, he realizes that the crisis is reached to-night in the life of the Alliance, and that from now on some kind of assistance ought, in common justice, to be provided, so that the Alliance may become what its projectors and members desire it to be—a spiritual stimulus to the dramatic profession, an inspiration to the Church, and a blessing to society at large. All of which is respectfully submitted.

WALTER E. BENTLEY,  
General Secretary.

George D. Macintyre, Treasurer of the Alliance, then read his report, which was as follows:

Balance on hand June 5, 1900.....	\$67.88
Received during year.....	1,348.34
Total.....	\$1,416.22
Expenditures during year.....	1,085.65
Balance on hand.....	\$330.57

The President, Bishop Potter, in his address, which followed the reading of the reports, said in part:

The rapid growth of the Alliance, which was begun with a feeling of distrust, suspicion, even ridicule, is most pleasing. Our Secretary, in telling us of the development of our organization, was pleased to liken the Alliance to a newborn child. The child has now passed through the period of infancy, and the time has come when we must consider in which direction we should turn our steps. The time has come when the dramatic profession should take hold of the Alliance in an active way. One noticeable feature in the work of the organization is that it has been discussed very largely by people who have no part in it, while we have not been privileged to hear from the men and women who represent the stage. I have no warrant for criticizing the stage, with which I am lamentably unfamiliar. But in a general way I know that there are two types of stage entertainment. One is a delight, stimulus, pleasure and recreation, and the other is a delight, stimulus, pleasure and recreation, but it is a tainted delight. If the men and women who are an influence on the stage would find in an Alliance a hold themselves from the standpoint, not of a Paragon, but of an honest mind, maintains to be unworthy of a refined and decent company, a great reform can be worked. The stage cannot be enabled or its office as a teacher vindicated merely from without. There must be a high purpose from within. Yours is a great and august calling, representing the noblest powers and illustrating the highest truths. I ask you not as a preacher but as a brother to use your great influence to bring about the ennoblement of the stage. To resolve to use your great gifts in a great way.

The Bishop concluded his address with a few words of very high praise of Mr. Bentley, whose indefatigable work as secretary, he said, had been the chief factor in bringing the Alli-

ance to its present point of success. He suggested that the dues of the Alliance be raised from one dollar to one dollar and a half a year, in order that a salary may be given the Secretary, which would enable him to devote all of his time to the work. The Bishop offered to give fifty dollars a year toward this end.

Bishop Potter then vacated the chair and it was taken by the Rev. Dr. George W. Shinn, of Boston. Dr. Shinn spoke highly of the work of the Alliance in Boston, and urged that the Bishop's suggestion that a salary be paid to the Secretary be acted upon. Anna S. Prout, Secretary of the Boston chapter, was then introduced, and in delightful fashion she related the story of the founding of the first and most important branch of the Alliance. Following Miss Prout's address came addresses by Canon Knowles, Mrs. W. G. Jones, Rabbi Silverman, and the Rev. F. J. Clay Moran.

The election of officers for the ensuing year was the next business in order. It was disposed of very quickly and satisfactorily. The chairman of the Nominating Committee read the names selected, which were, almost without exception, those of the officers of last year. It was moved, seconded and carried that the Secretary should cast one ballot for the entire ticket. The following officers were then declared elected: President, the Right Rev. Henry C. Potter, D.D., LL.D.; First Vice-President, F. F. Mackay; Second Vice-President, the Rev. Thomas E. Slicer; General Secretary, the Rev. Walter E. Bentley; Treasurer, George D. Macintyre; Members of the Council, the Rev. Henry Lubeck, LL.D.; the Rev. Thomas H. Still, the Rev. Leighton Williams, the Rev. Francis J. Clay Moran, the Rev. Joseph Silverman, John Allan Holden, Chandler Smith, Harriette Keyser, Madame Von Klenner, Mrs. Donald McLean, Mrs. W. G. Jones, Amelia Bingham, Vernon Charles, William F. Owen, Kate Claxton, Thomas A. Stoddard, Rosa Rand, Mrs. Sydney Rosenfeld, Giles R. Warren, and Bessie Taylor.

During the meeting an enjoyable musical programme, arranged by Madame Von Klenner, was rendered. The Alumni Quartette of the American Academy of Dramatic Arts, consisting of Juliet Atkinson, Teresa S. Toube, W. J. Roman, and Charles Goettler, sang two songs composed by Laura Sedgwick Collins, the words of one of which were written by Bishop Potter. Frederick Voelker played two violin solos, and Juliet Atkinson sang several ballads.

The nineteenth regular service of the New York Chapter of the Alliance was held on Sunday evening at St. Chrysostom's Episcopal Chapel. There was an unusually large attendance, and a special choral service was rendered by the augmented choir. The Rev. Dr. Percy Stickney Grant, rector of the Church of the Ascension, preached the sermon. He said in part:

The Church and religion have as much to give to the actors as to any one else, and the actors have as much to give to the Church as any one. In fact, there is almost an association of purpose between the two interests. Actors and the Church must cultivate their value to one another. The best the actors can do for the stage is to make it continually enjoyable. The actors are responsible for poor plays or shameful plays, and if they will earnestly do their best and endeavor to make the stage enjoyable to cultured persons they will do their share in the work of the Alliance. It is not fair to say that the public demands certain plays and is responsible for their production. The players are responsible, for they themselves are the producers. Good plays are to be found. I remember in London, when *She Stoops to Conquer* was being produced, that sort of a play is a spiritual renovation; a mental Turkish bath. A few days ago I saw *The Merchant of Venice* produced in New York. The theatre was crowded, and mostly with young people. For years the play has not been given in New York. Why cannot we have the grand old emotional drama? Why is it not possible to put on the English versions of the great Greek composition *Electra*, wherein the great simple human emotions are displayed most perfectly? It seems to me that the stage is destined to work with religion more and more. Religion is no longer the creature of human emotion—it is founded on the spiritual law. I would feel ashamed were I obliged to play on a man's emotions to show him that which his reason should teach him. Yet the touching of the human emotions is the most beautiful art in the world. The actor must accept his opportunity and responsibility and take up the burden in that line which religion is gradually forsaking.

F. F. Mackay, first vice-president of the Alliance, then made an address in which he contradicted the statement made by the Rev. Mr. Grant, and a similar one made by Bishop Potter at the annual meeting of the Alliance, that the actor is responsible for the degradation of the modern stage. "It is the managers who are to blame," said Mr. Mackay. "When a play like *The Conquerors* or *The Turtle* is put in rehearsal, if any actor demurs or expresses discontent at the moral tone of the play, it is easy enough for the manager to replace him, in a way, with some harber or bartender. It is the mission of the ministers to advise their congregations not to patronize unclean plays. When that is done the stage may be purified—for the manager's moral sense may be reached only through his pocketbook."

The June reception of the Alliance will be held on Thursday evening, June 20, in the Parish House of St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street.

The first meeting of the newly elected members of the Council will be held at Berkeley Lyceum, on Friday, June 21, at four in the afternoon.

## ENGAGEMENTS.

For the Towns Dramatic company: J. W. Davidson, Thomas V. White, Walter A. Adams, James V. Lewis, Louis H. Poole, John M. Plummer, F. Stanley Campbell, Charles Hughes, D. W. Chase, Mrs. F. S. Campbell, Nola Mason, Wade Hughes, Maud A. Rodenizer, Little Pearl Downs, and W. C. Downs, manager.

William Elton and Louis Masson, for Rose Coghlan's company.

Benjamin Howard, for Viola Allen's company.

Katie Seymour, for The Stroublers.

Jessie Mae Hall, by W. A. Brady, to play *Simplicity* in one of the Lovers' Lane companies.

Eugene Chaffield, by David Belasco, to support David Warfield in *The Auctioneer*.

Eugene Thins Lawton, to be James O'Neill's leading woman next season.

For Across the Pacific, by Harry Clay Blaney: Harry W. Fenwick, Lester Franklin, Frank Sanford, Earl De Poy, Chinese Johnny Williams, Nettie Bourne, Marie Peters, Grace Hull, Nellie Barker, Mort Eppler and his Rough Rider Band, and Edwin Fuller as representative.

James D. Cornelius, for *The Girl from Porto Rico*.

Agnes Palmer, by F. S. Willard for next season. Miss Palmer is at present the guest of Miss Aiken, in Philadelphia.

John D. O'Hara, re-engaged for Mary Mannerling's company.

Wright Lortimer and Harry Webster, for Eleanor Merros's new play, *In Love*.







## TELEGRAPHIC NEWS

## CHICAGO.

All Summer Runs in Prospect—Baseball for Actors' Fund—Cook County Chronicle.

(Special to The Mirror.)

CHICAGO, June 17.

They are still here and they all seem to be doing well. There is no change of bill in sight, and the current Summer attractions appear to be satisfying the various local managements. Last Tuesday afternoon two of these Summer attractions even took chances on a baseball game, and as a consequence the worthy Actors' Fund is many dollars richer. The Casino Girl and King Dodo nines measured bats at the American League Park in the presence of all of the chorus women and a bunch of the susceptible populace, and the King did up The Girl to the tune of 8 to 3 in five innings. I had the temerity to umpire for two innings, and the net result was a fine of \$1 for the Fund, which sum W. Pruette, the adipose baritone of the Dodos, had to borrow from the management, as he had no change pocket in his uniform. The amount will be stocked out next treasury day.

King Dodo, by the way, is apparently on for all Summer at the Studebaker, as the people appear to like the tuneful and humorous Luder-Pixley effort. The cry seems to be "there is no king but Dodo."

May Hosmer, a talented actress and a stock leading woman, very popular hereabouts, has been quite busy of late. After a week at the Alhambra in Camille she enjoyed a benefit there yesterday afternoon and evening, with Moths, and at noon to-day she was married at the Revere House to George Russ Fiske. Miss Hosmer is a daughter of James E. Nelson, the well-known character actor.

Manager Harry L. Hamlin, of the Grand Opera House, has finally fixed the first production of Lorna Doone for next Thursday evening. After six weeks of rehearsals by a fine company, and the best of scenic environment, the production promises to be a noteworthy one. Otis Skinner, who is here for a time before he leaves with his family for a well-earned vacation in the wilds of Wisconsin, has been advising with Manager Hamlin in regard to the rehearsals, and he predicts a success.

The big hotel at West Baden, Ind., which has been the resting place of many players, went up in smoke early Friday evening, and with her usual enterprise Amy Leslie, of the Evening News, was on the spot. She escaped from the burning hostelry in one garment. Her graphic account of the blaze has added to the gaiety of nations and will be good reading for McIntyre and Heath, just back from Frisco, whom I advised to go to Mt. Clemens, instead of West Baden. They took my advice and saved their "props."

Lovers' Lane is doing a fine business at McVicker's and will no doubt run all through the Summer.

The sixth week of the run of Are You a Mason is on at Powers' and there are no signs of a let up in the business of the very funny farce.

Leon Russell will put out Miss Hursey from Jersey next season. Estelle Wordette will be featured. Jules Kusell, who is managing the Orchard Beach Casino, at Manistee, Mich., will have charge of the new attraction. The Casino Girl still prospers at the Illinois. Claudine Sharpe, a Chicago girl, has made a hit.

Manager Brady's three weeks of Uncle Tom's Cabin at the Auditorium came to a close last Saturday evening.

Leo Dietrichstein has arranged to give his new play, The Last Appeal, its first performance here at Powers' in October, with Robert Drouet and John Glendenning in the cast. At the same house Kyrie Bellew will be seen for the first time in A Gentleman of France in November.

Nannette Comstock returned to the cast of Lovers' Lane after the funeral of her mother, and on the same day Esther Tittel, leading woman of Are You a Mason was called away on account of her mother's death. Meantime two clever girls had a chance to show what they could do in an emergency.

The Village Postmaster is breaking all records at the Great Northern, and Manager Russell is making preparations to celebrate the fiftieth performance fittingly.

So great has been the success of The Burgomaster at the Dearborn that the first production of the new extravaganza, The Explorers, has been postponed for a couple of weeks. Verily, there are no friends like old friends.

The Alhambra will close for the season next Sunday with two concerts by Ament's Eighth Infantry Band.

Daniels' English Opera company opened at the new American Theatre yesterday with a revival of The Mikado.

Dick Ferris, of Ferris' Comedians, who is an old Chicago boy, is spending a few days here.

The Studebaker will not give all of its time to opera next season. Manager Louis Francis Brown has already booked Henrietta Crossman and says he has others to spring.

Uncle Tom's Cabin will be given in Yiddish at Glickman's Theatre next week.

Two theatres were built here on paper last week, one by B. F. Keith and another by Will J. Davis. Ground has not yet been broken for either, however. This does not include Leo Dietrichstein's national theatre.

We are having Summer-garden weather now and the parks are doing the business.

"BUT" HALL.

## BOSTON.

Only Two Theatres Open—Summertime Squibs from Beantown—Chat and Gossip.

(Special to The Mirror.)

BOSTON, June 17.

There is no question about this being the hottest theatrical week of the Summer, for every high priced house in the city is closed, since the departure of The Wooing of Priscilla left the Tremont dark until the coming of The Burgomaster for the Summer season opening June 21.

That leaves the Castle Square the sole purveyor of entertainment at the uptown end of the city. The weekly change of bill presents Nanny and Co., with Eva Taylor in Ada Rehan's old character, and Edmund Duesse back in the cast after a well earned vacation of three weeks. John T. Craven is seen to advantage as Mr. Griffings. The Tyranny of Tears will follow.

Crimes of a Great City opens the final week of the season at the Bowdoin Square, and in

the course of the week some new photographs of Carl Fey, E. R. Phillips and E. D. Denison are to be given away. The last performance of the season, Jan. 24, will be given as a testimonial to Jay Hunt, the stage-manager of the company. The Colleen Bawn will be the play, and N. S. Wood will give His Sweetheart.

The Wooing of Priscilla ended its successful three weeks at the Tremont, and the farewell Lillian Lawrence ten was a great send-off to the favorite actress. The play has proved that it will be a popular attraction, and its regular season will open at Providence, Sept. 2.

The Columbia will not have a Summer season after all, but the house will be renovated for opening early in September. David Henderson and Edward E. Rice have formed an alliance for furnishing entertainment for the house, and the successes which each has made in the past will be revived here. Musical comedy and extravaganza will be the rule, and at the matinees nothing stronger than coffee and ices will be sold.

The Hollis will be opened two weeks earlier than was at first announced, Aug. 26 being the date and The Brixton Burglary the attraction.

Anne R. Sutherland is to appear in Leo Dietrichstein's new romantic play, to be produced at the Broadway, and may go abroad for the Summer. She made one of the hits in The Wooing of Priscilla.

Frank Harding, ticket agent at the Boston, is Chief Purser on the Cape Cod for the Summer.

Herbert A. Kenny, of the Herald, will be the press representative at Morrison's Grand next season. The change in policy at the house was outlined in THE MIRROR last week, giving the first intimation that Bostonians had of the new management.

Louis Massen was in town on business last week, but will return and place his new yacht Driftwood into commission.

Edward E. Rose has gone to his home at Mansfield for the Summer.

Woodward and Burgess are among those who are looking for the Park, proposing to make it the home of a stock company.

Fred R. Conee, assistant manager of Symphony Hall, was one of those who made the trial trip on the battleship Illinois last week.

Rumors of a new music hall on Washington street in the business section gained currency last week, and it was said that the financial backing had all been secured.

Joseph F. Wagner is going to New Hampshire over the Fourth as the guest of Judge Brackett.

Charles S. Howard, dramatic critic of the Globe, will go to the woods of Maine for his vacation. He will carry with him the best wishes of many theatrical friends.

John Craig and family have moved to their cottage at Winthrop for the Summer. It is just the right distance so that he can appear at the Castle Square and still enjoy the seashore.

Henry Belfort, a Boston boy, has been engaged by the Broadhurst brothers.

The next few days will be of special interest at Harvard, for it is the end of the year there. One of the notable spreads to be given on class day there will be that of Paul Keith, the son of the well-known theatrical manager.

Lewis Baker, John Drew's brother-in-law, who is especially well known socially in Boston, is to spend the early Summer in Europe, returning to the Drews' Summer home on Long Island for the remainder of the vacation.

Grace Atwell and her mother have been visiting friends in New York and at Sheephead Bay.

JAY BENTON.

## WASHINGTON.

The Burning of Joan of Arc Successful—Story of the Spectacle—The Lafayette.

(Special to The Mirror.)

WASHINGTON, June 17.

The Burning of Joan of Arc, Morgan A. Sherwood's spectacle, was specially produced at the National Theatre Sunday night before a large gathering of invited guests. Originally a living picture of the fire scene alone, the spectacle has been enlarged into a play of five scenes, with seven speaking parts, special music and elaborate settings and costumes. The dialogue is the work of Will A. Page. The audience was enthusiastic in approval.

The cast: Bishop of Beauvais, Wade Morton; French Herald, Thomas Solan; Pierre, George W. Denham; Joan of Arc, Virginia Johnson; Chorus, Bessie Stuart; Page, Florence Kessler; torch bearer, Charles Sanderson. The performance begins with the appearance of Clio, Muse of History, as Chorus. She describes the life of Joan of Arc up to her victory over the English forces. Then scene 1 is shown, representing the battlements and ruins of the Castle of Orleans, with drawbridge down after the raising of the siege. A herald appears and relates Joan's great victory to the Bishop and the wonderful command she has over her followers, who worship her as a leader and believe in her mission as a sacred one. The Bishop declares her possessed of witchcraft. Joan enters in the full tide of her success, and tells in a thrilling manner of the battle. Chorus next details Joan's life from the siege of Orleans up to her trial and condemnation. When the maid, her mission fulfilled, beseeches her king to grant her permission to withdraw in quiet to her country home, there to pass her remaining days in rest and quietude, she is persuaded to again array herself in battle armor and fight against her King's rebellious subjects. Her days of victory are over; she fails and falls an easy prey, and after being taken prisoner, stands trial as a sorceress at Rouen and is sentenced to death.

Scene 2 is a street scene leading from Joan's dungeon cell, where Pierre, the jailer, appeals to the Bishop to reconsider the sentence, which he decides to do. Joan is summoned and the Bishop urges her to denounce her visions. She refuses and welcomes the sacrifice.

Scene 3 shows the Market Place at Rouen, with soldiers drawn up in array, around the stake. Joan is tied to the stake and the torch is applied, the flames spring from every side and engulf her in their fiery embrace. Her eyes uplifted, Joan disappears from view, the flames in a last expiring effort burst forth with increased fury and then die out. Two angels are now seen to descend and receive the body. It is stated, this is to be a headliner at the leading vaudeville theatre, it can be said that it is superior to anything of the sort yet presented, and is worthy of the higher priced houses. George W. Denham is connected with Mr. Sherwood in the management, and as the jailer offers a fine character portrayal. Virginia Johnson scored a success in

the name part. Wade Morton enacted the Bishop with strength and discretion. Chris Arth, Jr., leader of the National Theatre Orchestra, composed the music. Lucien Duffy painted the scenery. Henry A. Santer did the mechanical work, and Walter A. Burke the electrical effects. The production was under the direction of Mr. Denham.

The Jilt was given in a most excellent manner by the Lafayette Square Stock to-night. The cast: Myles O'Hara, Edwin Arden; Sir Rudolph Woodstock, Thomas L. Coleman; Lord Marcus Wylie, Wright Kramer; Colonel Tudor, Robert Rogers; Geoffrey Tudor, Hans Roberts; James Phist, Myron Leflingwell; Rev. Mr. Spooner, Horace Newman; Wilcox, W. H. Conley; Kitty Woodstock, Minnie Radcliffe; Lady Millicent, Bijon Fernandez; Mrs. Welter, Louise Mackintosh; Phyllis Welter, Kathleen Chambers, and Mrs. Pineott, Henrietta Newman. The Lady of Lyons next week.

William Fowler, formerly assistant treasurer of the Columbia, has been engaged as treasurer of the National, succeeding T. Arthur Smith.

JOHN T. WARDE.

## PHILADELPHIA.

New Theatres Told Of—Offerings this Week—Quaker City Settings.

(Special to The Mirror.)

PHILADELPHIA, June 17.

If all the new theatres that are projected on paper are built, the Quaker City will have more than enough to go round. The latest house announced is on Fifteenth Street above Sanson, to be erected by H. C. Miner. William A. Brady and F. F. Proctor are also in the field. Across the river, in Camden, N. J., the John Sparre Company, of Philadelphia, purpose building a theatre at Broadway and Sycamore Street.

The Maud Paniel Opera company, after a season of nine weeks at the Grand Opera House, closed June 15. It was the intention to remain several weeks longer, but the opposition of the parks affected patronage. The house will reopen with vaudeville in August.

Miss Bob White will continue at the Chestnut Street Theatre until June 29.

The Dairy Farm is in its last week at the Park Theatre, and is booked for a season at Atlantic City. Eleanor Merton's new comedy, In Love, is now in rehearsal and will be presented June 24.

The Amy Lee Stock company at the Girard Avenue Theatre is doing well, considering the lateness of the season. This week a pleasing performance of The Hidden Hand is offered, with specialties by the Harmonic Quartette, Gus Mortimer, Fenwick Lench and Amy Lee.

Cecilia Loftus will appear for one performance at Chestnut Street Opera House, June 21.

The Empire Stock company, masquerading as an "all-star" cast, presented Diplomacy three times at the Chestnut Street Opera House last week.

The Frank McKnight Opera company at Central Park have dropped the name of Castle Square Opera company.

Virginia Russell will be the new leading woman at the Standard Theatre.

Walter Damrosch's Symphony Orchestra continues at Willow Grove. At the other Parks the attractions are unchanged.

S. FERNBERGER.

## ST. LOUIS.

Hot Weather Fills Gardens—Two Bohemian Girls—Other Programmes.

(Special to The Mirror.)

ST. LOUIS, June 17.

The hot weather during the past week drew big crowds to the gardens. All the resorts report capacity business.

The Maude Lillian Berri Opera company gave a splendid production of The Bohemian Girl at Chris's Cave. Miss Berri was a charming Arline. Clinton Elder made quite a hit as Thaddeus. Frank Moulton did well as Florestin. Sunday evening Manager McNary presented The Isle of Champagne. The cast: King Pommeroy, Frank Moulton; Apollinaris, George Hubert; Prince Kissinger, Clinton Elder; Cook's, William Steiger; Imperial, Walter Richards; Sammy Binnacle, John Allison; Monopole, Louis Coup; Heid-sieck, Walter Roberts; Diana, Fanny Frankel; Bridgette, Fanny Dutosta; Algaud Peck, Gertrude Lodge; Priscilla, Maude Lillian Berri. Next week, The Grand Duchess.

The Delmar Opera company did only fairly well with The Bohemian Girl. Some of the cast were hardly up to the work. Francis J. Boyle, of the Castle Square Opera company, who appeared on short notice as Devilhood, scored a hit. This week Manager Southwell is offering the Mikado. The cast: The Mikado of Japan, Francis J. Boyle; Nanki-poo, Harold Gordon; Ko-Ko, Fred Frear; Posh-Poh, Edwin A. Clark; Fish-Tush, John Martin; Nee-Ban, Charles Morgan; Yum-Yum, Helen Bertram; Pitti Sing, Agnes Paul, Lillian Cohrs; Katisha, Blanche Chapman. The Princess Bonnie underlined.

The double bill offered last week by the Hanley-Ravold World's Fair Stock company at Koerner's Garden Theatre proved a popular one, and large audiences were the rule all week. Mr. Hanly had roles congenial to him, both in A Lover's Sacrifice and The Widow Hunt, his impersonation of the two distinct characters being nightly received with great favor by the audiences. Mr. Ravold, Miss Kemble, Mr. Snader, and all the other members of the company were suitably cast. The Sunday afternoon offering was The King's Musketeers. The cast: D'Artagnan, Lawrence Hanley; Boniface, John Ravold; King Louis XIII, Joseph Soraghan; Cardinal Richelieu, E. L. Snader; Duke of Buckingham, Will S. Rising; Count De Rochefort, Henry Travers; De Treville, Barry Mathews; Athos, Walter Pennington; Porthos, Charles Krone; Aramis, John D. Lipp; Pouchet, Harry Powell; Sandrift, Arthur J. Price; Ann of Austria, Lillian Kemble; Lady De Winter, Isabel O'Madigan; Constance, Elsie Esmond.

Louise Dunbar did good work as Florence Temple in The Mountain Meadow Mystery at the Eclipse Park. Miss Dunbar is becoming a great favorite at this popular South Side resort. This week the company is offering in A Woman's Heart, being cast as follows: Alexander Oldton, Henry Pemberton; Ben Barner, Walwin Woods; Raymond Stanley, Horace V. Noble; Robert Tupton, Gordon McDowell; William Hobson, Alfred Britton; Frederick Fleming, Perry Bently; Herman Crouse, Harry LaSalle; Mrs. Oldton, Minnie Wilson; Madeline Oldton, Louise Dunbar; Peggy Tupton, Madeline Hunt; Nellie Hobson, Tessie Lorraine. A Bovey Belle follows.

What Became of Parker drew many to the Grand Avenue Park last week, where Maurice Freeman and his stock company are giving ex-

cellent performances. This week Mr. Freeman has A Wife's Peril.

Seymour's Band, George Jones, baritone, and Louise Lefloy, scored at the Ice Palace. This week the Juvenile Star Minstrels, under the direction of Dick Richards, will be the principal attraction.

J. A. NORMAN.

## CINCINNATI.

Division of Robinson Estate—Lagoon to Open—News Notes.

(Special to The Mirror.)

CINCINNATI, June 17.

Liberati to-night begins his fourth and last week at the Zoo. In spite of a boycott by the local musicians' union the engagement has been fairly successful, big crowds especially being in evidence on the nights set apart for rag-time programmes. Next week, Brooke's Chicago Marine Band begins a month's engagement.

It is now announced that the Lagoon will be open this Summer, after all, the season beginning about July 1. Whether the vaudeville bills, which have always been a feature at this park, will be continued is not yet determined.

The Columbia will reopen for the afternoons this week and next week, presenting the baseball automata, which were quite the rage several years ago. If the experiment is successful it will be kept up for the remainder of the Summer, whenever the local ball club is away.

The deeds dividing the estate of John Robinson of circus fame were recorded last week. In the division Robinson's Opera House falls to the share of John F. Robinson. What he will do with the property is not yet known, no plans for next season having as yet been hinted at.

H. A. SUTTON.

## DEATH TO STAR IN TOLL-GATE INN.

William L. Malley has closed a five years' contract with William Beach, and will star him next season as the half-breed in Toll-Gate Inn.

## LETTERS TO THE EDITOR.

From Mrs. John E. Owens.

BALTIMORE, MD., June 14, 1901.

To the Editor of The Dramatic Mirror:

SIR:—Knowing your journal to be a strong advocate for the best interests of the theatrical profession, I ask for a little space in which to reply to an article published in the June number of *The Mirror's Magazine*.

The article is contributed as "Recollections of John E. Owens," from the pen of Clara Morris (Mrs. Harriott, I believe, in private life). These recollections are evidently inspired by imagination rather than memory; and the entire article is such a flagrant outrage against truth and good taste that it seems to me a duty to correct it. Mr. Owens was a conscientious artist in the profession he adorned, and off the stage he was a refined and cultured gentleman. No one who ever knew him would recognize John E. Owens in the vulgar buffoon described in these "Recollections." But it may be that Miss Morris aims to be a humorous writer, and remembering (to borrow her favorite adjective) that Mr. Owens was a *funny* actor, she thought by the use of this attribute in another to win a laugh at second hand. Judging by the present effort, Miss Morris' readers will not suffer from pain in the "diaphragm"—the suffering will be located somewhere in the region of the neck, and the muscles will be those likely to be affected by extreme weariness.

It will be news to all friends of Mr. Owens that his wife disapproved of him as an actor, or looked down "with contempt and dislike" on the profession which first made her acquainted with him; for despite Miss Morris' vast fund of misinformation, I have been an enthusiastic adherent since girlhood, and my best and warmest friends have been chosen from among those who make the stage a profession. Perhaps Miss Morris has mistaken her vocation; her pen should be devoted to fiction rather than biography, although in any form her style is obscure. To take a single instance: Mr. Owens is described as "having eyeballs that were very large and round," "showing an astonishing amount of their whites," "which he was in the habit of rolling about in their sockets until they looked like freshly peeled onions." Truly, these were remarkable "eyeballs," normal as to shape, but in other respects so startling that one half sympathizes with Miss Morris' diaphragm. Let it be remembered, however, that Mr. Owens was an "eccentric" man, and whereas in other persons the eyeball is always round and black and occupies the centre of the eye, being merely the opening through which the light penetrates to the retina, on the testimony of Miss Morris' Nature permitted all sorts of phenomenal freaks to the pupils of Mr. Owens' eyes.

Miss Morris informs her readers that Mr. Owens indulged in other eccentricities—such as marrying the woman he loved, for no better reason than because he loved her; and it is sad that Miss Morris should find it necessary to call this an "eccentricity"—or does she consider all marriage as "eccentricity"?

I have said enough, however, of this wonderful contribution to literature to point out its stupidity, vulgarity, injustice and lack of truth; too much, indeed, if the subject of it were still living to speak for himself. But he has long since passed to where "Beyond these voices there is peace," and this being a new generation both on and off the stage, it seems right that one voice should be raised to do him justice both as man and actor. Miss Morris was once considered an ornament to her profession, has lately treated her so hardly that she must tread new ways in her old age? Or does she expect to renew her laurels by belittling one who filled his place with honor before she had learned the stage entrance?

With apologies for occupying so much of your valuable space, I am, sir,

Respectfully yours,

MRS. JOHN E. OWENS.

## When the Band Should Play.

PARIS, KY., June 6, 1901.

To the Editor of The Dramatic Mirror:

SIR:—If you will allow me space in your widely-read paper, I would like to offer a suggestion to companies touring the South carrying a band and that make a parade. The companies invariably make their parade at high noon, when the majority of the population are at their homes for their luncheon, and as a consequence a great many miss this feature of the attraction. This hour is no doubt most suitable to the Eastern country, where there are many factories and the employees have a chance to review the parade, but here in the South, especially in the one-night stands, where there are few factories, one hour earlier would be much more satisfactory. Yours,

GEORGE D. MITCHELL.

## One More Actor-Soldier.

NEW YORK, June 7, 1901.

To the Editor of The Dramatic Mirror:

SIR:—Permit me to add my name to THE MIRROR's list of actors who served in the Civil War. I was a member of Company C, 6th Pennsylvania Cavalry. When I was discharged, July 5, 1865, my weight was only ninety pounds, because of illness from exposure and bad water on the battlefields of Virginia. I weigh 224 pounds now.

Yours truly,

GEORGE CONWAY.

John Turtan, leading juvenile MIRROR.



## NEIL WARNER DEAD.



Neil Warner, the old tragedian, died at his home in this city last Saturday morning, June 15. For more than three years, since suffering a stroke of apoplexy, he had been an invalid. He endured great physical pain during his long illness and his one hope of relief lay in death. His malady was Bright's disease. A week ago it became evident that his end was near and every possible means was employed to make his last days painless. He passed away peacefully, with members of his family and two or three faithful friends at his bedside.

Although in the hurry and turmoil of theatrical affairs Neil Warner's name is well-nigh forgotten by the public, it was not much more than a score of years ago that he was reckoned among the foremost Shakespearean actors of the English and American stage. He was a man of sound education, of thorough training in his art, and in his prime he was unusually handsome and of noble bearing. He made his mark in a number of classic roles at a time when there were many and skilled players in the field striving for fame in the same direction. G. V. Brooks, the noted tragedian, upon making his farewell appearance in Australia, commended Mr. Warner to the public as his successor. In England, in Australia and in America he won the esteem of the critics, and gained wide popularity with the multitude. He was an important figure in the group of the old-school legitimate actors that, during the past few years, has rapidly diminished and that is now represented by but a very few aged men and women.

Neil Warner's real name was William Burton Lockwood. His family was a distinguished one in England half a century ago—several of his relatives having been prominent clergymen of the Anglican church. Mr. Warner was born in London in 1820, and in his early youth his parents decided that he should follow the family traditions and enter the ministry. When the boy was nine years old his father and mother died, leaving him in the care of an aunt, who was the mother of the famous novelist, Ouida. The boy who was to become noted on the stage and the girl who was destined to be one of the most popular writers of her time spent their childhood together. While in school Neil Warner determined to become a lawyer. He studied to that end, but by chance he became interested in private theatricals, and after making several appearances as an amateur he concluded to devote his life to the stage. Later he met and became the close friend of G. V. Brooks. The elder actor encouraged him, advised him and helped him in many ways during the first years of his career.

Mr. Warner made his first appearance on the London stage at the Marylebone Theatre in the character of Horatio in Hamlet. Soon afterward he essayed the title role, and within a comparatively short time he won favor in London and the provinces in the characters of Hamlet, Richard Third, Othello, and Romeo. After playing for several seasons in England he went to Australia, where for a number of years he occupied a high place in public esteem as an actor of classic and standard roles. In 1868 he came to America, landing at San Francisco and playing across the continent to New York. He made his first appearance in this city at the old New York Theatre, on Feb. 29, 1869, in the role of Othello, to the huge McKim Buchanan. After playing his Shakespearean repertoire at the New York he appeared successfully at the Bowery, Niblo's Garden, Wallack's, and the Grand Opera House. Next he became leading man of Mrs. Conway's company in Brooklyn. During that engagement he met and married Belle Chipendale, daughter of Frederick Chipendale, the noted old player who is now at the Edwin Forrest Home.

Mr. and Mrs. Warner, at the close of their season with Mrs. Conway, went to St. John's, N. B., where they established a stock company and played for a long period. Next they went to Montreal. So much to his liking was the city that he decided upon it as his permanent home. With the late Eugene Macdonnell he managed the Theatre Royal, and afterward, with the late Felix Morris, he managed for a time the Acad. emy. These ventures, however, were not crowned with pecuniary success. Mr. Warner then devoted himself to teaching elocution and coaching amateur clubs until an opportunity came to him to head a company in San Francisco. For a year and a half he and Mrs. Warner appeared in the California capital in a round of Shakespearean and standard plays. They returned to Montreal and Mr. Warner resumed teaching. Altogether they lived in Montreal for about ten years. Finally Mr. Warner grew tired of the humdrum of teaching and determined to begin active stage work again. He was engaged by the late Augustin Daly, on a four years' contract, to play in New York. He came here with his family, but a difficulty arose between Mr. Daly and himself and the contract was canceled by mutual consent. He was immediately engaged for the Aristocracy company, then forming, and played in the original production of that drama. Afterward he became a member of Kate Claxton's company, and it was while with her that he suffered the apoplectic stroke that put an end to his public career.

Mrs. Warner and three daughters survive the old tragedian. They are all well and favorably known on the stage. Marlen, the eldest daughter, retired from the profession about a year ago to become the wife of E. S. Butterfield, of Boston. Leonore, known professionally as Leonore Lockwood, was last winter a member of the A Black Sheep company, and Affie, the youngest daughter, played up to the close of the season the leading role in A Ward of France.

It has been decided to hold only a very simple service at the family home in New York, after which the remains will be taken by Mrs. Warner to Montreal, where after a church funeral service they will be buried in the family plot.

## MAUDE ADAMS' LEADING MAN.

Maude Adams' leading man next season in J. M. Barrie's new play will be Sidney Brough, who will be imported from England by arrangement with Julia Neilson and Fred Terry. He is the son of Lionel Brough, seen here with Beerbohm Tree, and a cousin of Fanny Brough, who made a hit in My Daughter in Law at the Lyceum.

## THE STOCK COMPANIES.

Caste, preceded by the one-act comedy, An Engagement, was presented last week at Proctor's Pleasure Palace. The first named comedy is too well known to need comment, and the less said of the latter the better. It was hard to tell whether the players were miscast or the great heat of the week made them generally careless in the rendition of their roles. August Halford played Captain Hawthorne creditably. William Kelly, as Elroy, read the lines acceptably and walked through the different scenes. Robert V. Ferguson gave technically a very fine performance as Eccles, but failed to lend to the character the sweet touch which, in John France's hands, contrives to win sympathy in spite of all of Eccles' shortcomings. Mr. Ferguson in some of his scenes, notably that with the baby, was most admirable yet never once did he hit the note that should command the sympathy of the audience and this John Hare managed to touch even in the unpromising Eccles. Claude H. Cooper, as Sam Pitt, as Esther Eccles, did fairly well. Of the women Margaret Pitt, as Esther Eccles, was the brightest spot, and Ada Lovick as the Marquise de St. Maur, gave a creditable performance. Natalie Brand, who portrayed the part of Polly Eccles, seemed to be miscast to the character. Frank Hill, Claude Cooper, Kathryn Morse, and Miss Lovick appeared in An Engagement, by H. H. Pattee. Miss Morse's lively acting saved the piece from being very dry. Of the play itself, there is nothing to warrant success. As a commencement day commedia for a girls' seminary An Engagement might relieve ennui, but it is uneventful and commonplace.

The division of F. F. Proctor's stock company, delegated last week to the Fifth Avenue Theatre, put on Kiohe, seen before at other Proctor houses, and preceded it by Arthur Macklin's amusing little curtain-raiser, My Lady Help, which gave Anita Hendrie a chance to show a very dainty and pretty performance of the title part. The other roles were well acted by Burrill Barbaretto and David Mills.

Robert Elliot has been engaged to play the leading heavy roles with the stock company at the American Theatre next season.

Francis Justice has been engaged for the F. F. Proctor stock company.

The Greenwall Stock company at the American closed its season Saturday evening.

Sylvester Maguire's Criterion Stock company opened its season at the Metropolitan Opera House, St. Paul, Minn., June 9, with Aristocracy. The St. Paul press declared the company were the strongest summer organization ever seen in the city. Robert Drouet and May Buckley assumed the leads, and other roles were taken by Harry Burkhardt, Victor de Silke, Willard Hutchinson, George Irving, Harry Jackson, Catherine Courtiss, Marie Dore, and Kate Jackson. Mr. Maguire had a humorously unpleasant experience Monday night. One of the props in Aristocracy is a silver candelabrum, that Mr. Maguire borrowed from a local jeweler. Because of the value of the candelabrum it was returned to the jeweler after each performance. The property man forgot to go for it for Monday evening's performance, and the jeweler, who was in the audience, gave Mr. Maguire the keys to his shop that he might get the prop. Mr. Maguire opened the shop door all right, but he didn't know that the turning of the key set off a burglar alarm that called the police. As he was wrapping up the candelabrum Mr. Maguire was confronted by a brace of policemen, who placed him under arrest for burglary. Mr. Maguire protested in vain, but the cops wouldn't hear explanations until the jeweler, whom they knew, arrived on the scene and told them how it happened. Then Mr. Maguire was released and bore off the candelabrum in triumph.

The Ferris Stock company opened at the Boyd Theatre, Omaha, May 26 for a summer run, and has gained a liberal patronage that promises to last all summer. S. M. Bear is associate manager and Harry Rabb is business manager for Mr. Ferris. The stage is under the direction of William V. Mong, and in the company are Daniel McLure, Will M. Crimmins, Ted Brackett, Frank Fisher, Frederick Watson, Charles Albert, and Eddie Ferguson. Edward J. Hayes, Frank Holman, Grace Hayward, Fanny Granger, Kittie DeLorme, Emma Warren, May Denig, Dorothy Wilson, and Baby Blessing. The company has thus far appeared in Friends, A Soldier of the Empire, and Carmen.

Jean Cowgill has been doing excellent work as leading woman in the Aubrey Stock company, recently transferred from Worcester to Troy. The press of both cities speak in the highest terms of her ability.

Ada Zell has resigned from W. S. Harkins' Stock company and will close her engagement June 22 in Halifax, N. S.

Lisle Leigh has received excellent notices for her work in the Abree Stock company at Keith's, Providence, particularly in the character of Mrs. Farnes in Service J. At the theatre recently a reception was tendered the women of the audience, at which Miss Leigh presided as hostess.

Harry Bewley has joined the Vauxhall Park Stock company, Williamsport, Pa., for the summer. He scored a hit last week in Mizouza.

Leila Davis has just signed with the Bowdoin Square Stock company.

For Fair Virginia, if not the best, proved one of the most popular productions yet made by the Spooner Stock company at the Park Theatre, Brooklyn, and, despite the hot weather, the house was crowded nightly. No character in the play was made to stand out much above the others, but the performance was, as usual, evenly balanced, and as a whole excellent. Edna May Spooner as Virginia was forcible and pleasing. Cecil Spooner played the role of Nell Esmond with dash and color, and accomplished the somewhat rare feat of wearing boy's clothes like a boy. Augustus Phillips made a picturesque Stephen Dunbar. His natural quiet comedy was most effective. Walter Wilson once more demonstrated that he is a versatile and experienced actor, by his performance of the villain, John Langham. Harry Lunkinson made the small part of Frank Westlyn conspicuous by a spirited portrayal. Little Louise Allen was clever as Julian. E. F. Wilson was not suited in the role of Edward Esmond. Others deserving of mention were W. L. West as Uncle Zeb, and Edwin H. Curtis as Sergeant McIntyre. The staging was good. Edna May Spooner and Claude Thardo did their familiar specialties. This week Becky Bliss, the circus girl. The season is announced to close June 29, but could undoubtedly continue all summer with profit.

The last week of the season at Corse Payton's Theatre, Brooklyn, was devoted to an excellent revival of "The Little Minister" by the theatre company. W. A. Mortimer essayed the role of Gavin Dishart in a finished and highly creditable manner. Although Etta Reed was hardly the one to play Babbie, she gave an intelligent portrayal of the character. Sadie Radcliffe came in for a share of the honors by her capital performance of Nannie Webster. George Hoy, Isaac Payton, and Barton Williams as the three elders were all excellent. Wilton Taylor was better fitted in the character of Rob Roy than he has been for some time, and consequently did good work. L. F. Morrison as Lord Rintoul was also very satisfactory. Charles Barringer as Captain Halliwell was the least successful, his performance being artificial and theatrical. Marie Casmere and Johnnie Hoy were good in minor roles. The staging was unusually correct, and the company as a whole succeeded in getting the Scotch atmosphere to a pleasing degree. The theatre was well filled throughout the week. The season which has just closed has been phenomenally successful pecuniarily, and the company has improved its performances considerably, since first

coming to Brooklyn. The dropping of specialties was a commendable move, and has proved a wise one. Next season will commence on Labor Day.

The McCullum Stock company opened the summer season at McCullum's Theatre, Cape Cottage, Portland, Me., June 15, most auspiciously. The Shanghai, with Mr. McCullum as Conn, was the bill. Stephen Wright appeared as Captain Maloney, and Sylvia Lynden was Claire Froilott; Blanche Hall, Artie O'Neil; Caro Gordon Leigh, Moya; W. A. Sands, Mrs. O'Kelly; Robert Gaillard, Father Dolan; Aubrey Beattie, Harvey Duff; W. F. Canfield, Cory Kinchola; Lee Sterrett, Sergeant Jones; Peter Lang, Sullivan; Harry C. Stanley, Mangan; and Walter Woodall, Kelly. The Merchant of Venice is underlined for June 24.

Mortimer Snow, supported by the Jacobs Theatre Stock company, at Harmanus Klecker Hall, Albany, presented Trilby last week. This week Under Two Flags will be offered the first half of the week, and Forgiven the last half. Blanche Warren joins the company this week.

During the performance of Owen Davis' new melodrama, The Gathering Storm, by the Baker Theatre Stock company, Rochester, N. Y., June 11, A. C. Henderson and Henry Shumer fell down a platform twenty feet high. But it not been for a drop which hung directly back and which broke their fall they might have been killed. Although badly bruised, they pluckily finished the performance.

Meta Brittain has been engaged to play the seconds with the Theatre Vendome Stock at Nashville, Tenn. The season opens in September.

Mittenthal Brothers' Aubrey Stock company opened at the Griswold Opera House, Troy, on June 3 to a large audience with The Land of the Living for the first three nights and The Fire Patrol the last half of the week. In the company are Ethel Clifton, Leah Starr, Bertha Welby, Sidney Ayres, and Billy Walsh. Last week The Two Orphans and We Ties of Tennessee were put on. The latter piece drew so well that it was repeated the first half of this week.

Mittenthal Bros. Aubrey Stock continues to big business at the Bijou Theatre, Jersey City. The underline for next week is Sappho, with Lilian Beyer in the title role. Franklin Ritchie and Walter D. Greene, as leading and heavy man respectively, sustain their reputations.

Leslie Morosco arrived in the city last week and is preparing to engage a stock company for the regular season at the Grand Opera House, San Francisco, opening in September. He is also negotiating for stock stars, as Melbourne Macdonnell's engagement with the company has been so successful that the management intend playing stars through the regular season.

The L. J. Rodriguez Stock company has been transferred from the Euclid Avenue Opera House, Cleveland, to the Empire Theatre in that city.

## IN SUMMER PLACES.

Mr. and Mrs. Charles Holden, Mrs. and Miss McCain, mother and sister of Mrs. Holden; Joseph E. Garden, and other members of the Holden comedy company, are spending the summer at the Holden cottages, Lake Manitou, Rochester, Ind.

Hattie Bernard has gone to the Randal Hill Farm, Ohio, for the summer.

Estha Williams and Jane Corcoran will divide the summer between Larchmont and Asbury Park.

Arthur C. Aiston is spending two weeks at his old home, Holyoke, Mass.

Our Salisbury Cash is spending the summer at "Fine Lodge," on Lake Erie.

Victor Moore has gone to the Green Mountains, Vt., for the summer.

Mr. and Mrs. William Sampson, after spending several weeks at Holderness, N. H., sailed on June 12 for a summer in England. They will return in time for Mr. Sampson to rejoin W. H. Crane in David Harum.

Mr. and Mrs. George H. Ricketts (Martha Crane) are at their cottage in Amityville, L. I., where Matthew Conway, William R. Daly, and Miss B. Bouton are their guests.

Melville Stoltz has bought a villa at Richmond Hill, L. I.

W. D. Mann, who will manage the Marguerita Sylva Opera company in The Princess Chir for Kirke La Shelle next season, is building a bungalow on the Merrick Road, L. I., overlooking the Great South Bay.

George Backus sailed Saturday on the Wampanoag for London. He will make a tour of Norway and Sweden, returning to New York in August.

Andrew Mack is at his summer home, Buzzard's Bay, Mass., for a month.

Mr. and Mrs. Charles Funkert left on Friday for Bay Fortune, Prince Edward Island, where they will occupy the cottage of Mrs. Charles Coghlan, who has placed it at their disposal. They will return here about Aug. 1.

Mace Greenleaf and Geoffrey Stein are fishing in the Maine lakes and report some fine catches of trout. They will return to town in August.

Julia Blanc will spend the summer in the Catskills.

Frank Hall Crane is passing the summer breaking colts in Western New York.

Lewis Baker and Frank Worthing sailed for Europe in the Campania Saturday.

Guilia Valda has rented a cottage at Saratoga. She intends to give a few concerts there during the summer.

Mr. and Mrs. Fred Pullman have gone to Lake Hopatcong.

McDonald and Scott, managers of the McDonald Scott company, are spending their vacations at Visalia, Cal.

Scholar Romaine, who has been ill at Grafton, W. Va., is recovering.

Mr. and Mrs. John D. O'Hara (Margaret MacKin) are spending the summer at Chattanooga, Tenn., as guests of P. R. Burns, of the Southern Express Company.

Marion Abbott and Helen Lowell will spend the summer at their farm, The Elms, at Mill Neck, L. I.

W. E. Horton writes from Mr. Clemens, Mich.: The professional arrivals during the past week were Nick Norton, H. H. Lambert, Mr. and Mrs. Nat Willis, Mr. and Mrs. Charles L. Waiters, James McIntyre, and Jacob F. Gunklinger. J. Bernard Dyllan spent Sunday, June 9, in town visiting friends. He was on his way to Akron, Ohio. Roy E. T. Webb, of Grace Episcopal Church, of this city, has been appointed a directing chaplain of the Actors Church Alliance. This month will great favor, as he is held in much esteem by theatrical folk here.

Jas. McIntyre, of McIntyre and Heath, is resting here for a few days after his trip from the Pacific Coast. The team is booked to play Toledo next week, and will then go East for the summer.

Charles A. Altman was in town Thursday. He will spend his vacation at Allegan, Mich., where his summer home is located.

## ENGAGEMENTS.

Louie Quintet, for The Fatal Wedding.

Ida Glenn, re-engaged for When London Sings next season.

Hope Booth, for Gus Hill's production of old New England.

## GOSSIP OF THE TOWN.

owing to the illness of Bruce St. Cyr her company canceled August 1 and next Friday has returned to New York until Wednesday, when it will open at the Bailing Theatre, Glensville.

A benefit for the Little Mothers' Aid Association was given yesterday (Monday) afternoon at Corse Payton's Theatre, Brooklyn, under the direction of Mrs. Sydney Rosenthal. On the bill was an operetta in which fifty children appeared.

The suit of Mervyn Bullas against Julius Murry, which was to have been heard yesterday, has been postponed.

Annie Ward Tiffany, who is spending the summer at Buzzard's Bay, was remembered on her birthday, June 11, by Joseph Jefferson's grand-daughter, who, besides making some very pretty presents, filled her apartments with flowers.

Lynn Pratt has resigned from the McCullum Stock company and will not play during the summer.

Selene Johnson sailed on the Campania last Saturday for a three months' trip abroad. She will visit London and the large Continental cities.

Agnes Ardeck is becoming proficient in the art of fencing under the tuition of Professor Regis Senae.

Gus Hill has engaged for the Royal Lilliputians next season a number of well-known midgets, among them Selma Goerner, Ida Mahr, Howard A. Knowles, Louis Merkle, Mlle. Fayida, Max Walter, and the Horwath Troupe. As a novelty Mr. Hill has imported the smallest elephant in the world, being but 33 inches high.

Vashti Hollis is playing the part of the typewriter in Florodora at the Casino during the illness of Elaine von Selover. Miss von Selover went to a hospital more than a week ago to be operated upon for appendicitis, but no operation has been performed as yet.

John G. McDowell will be a feature with Murray and Mackey's comedy company, The Bon Ton Ideals, next season, opening Aug. 26.

Arthur Stanford sailed on the Trave June 15 for Naples.

Orto Kawakami and Sada Yacco have arrived in London from Japan.

D. A. Bonta, for several years manager for Broadhurst Brothers, has gone into the patent medicine business. He has organized a company capitalized at \$25,000, and has established a large laboratory at Toledo, O. The main office of the company is in New York.

The first performance of the Schach, Switzerland, Passion Play was given June 16. During the crucifixion scene a heavy thunderstorm occurred, giving an awful realism to the tragedy.

Grace Fikins has decided not to accompany her husband, Lieutenant Commander Macris, U. S. N., to Manila, as she had intended.

Master Harry Barton, of Captain Jinks of the House Marines, was presented last Saturday night, by the other members of the company, with a monogrammed gold watch.

Aubrey Bonicault was examined in supplementary proceedings in the City Court June 15 on a judgment for \$1,033.02 obtained against him by the National Bank of the Republic.

A divorce was granted to Virginia Allison from A. E. Morse in Chicago May 11.

The McDonald Scott company will open its season at Water Valley, Miss., Sept. 2.

D. G. E. Conterno has charge of the band at Asbury Park this summer. He will lead the Academy of Music orchestra next season.

Ella Starr, who has been suffering from nervous prostration, was removed recently to Dr. Whitwell's sanitarium at Fishkill-on-the-Hudson.

The Criterion Theatre closed for the summer Saturday evening, when Julia Marlowe gave the 158th performance at that house of When Knighthood Was in Flower.

Ray N. Huff, musical director of the Park Theatre, Brooklyn, who was recently injured in an accident, returned to his duties last Monday, and received a warm welcome back.

Mrs. R. S. Spooner has been threatened with pneumonia in Brooklyn.

During the last three weeks of Julia Marlowe's engagement, which ended on Saturday at the Criterion, Algernon Tassin, Charlotte Crane, and Florence King were seen in the roles originally played by Donald MacLaren, Norah Lamson, and Claire Kulp, these players having left to try a vaudeville sketch which probably will soon be presented on the principal circuits.

A season of Italian opera is in progress at the Germania Theatre.

John J. Fleming, for twenty years correspondent of THE MIRROR at Burlington, Iowa, is in town on a short visit.

F. W. Lloyd, lessee and manager of the New Theatre, Oleantha, N. Y., is in town looking for next season. He has renewed his lease on the theatre for fourteen years. The policy of the house will be changed somewhat, only a limited number of first-class attractions being played. Mr. Lloyd will represent Taylor's Exchange during the summer.

Francis Carlyle sailed for England last Saturday on the Minneapolis.

Richard Pitot and Frank Christianer, manager of Sousa's Band, were passengers for England on the Campania last Saturday.

Ida Erassay, last season a member of Richard Mansfield's company, sailed for Paris on the Friesland last Wednesday.

The Paris correspondent of THE MIRROR announced that Barnum and Bailey's Circus would appear at Machinery Hall, Paris, in his letter dated May 19. The Paris correspondent of the Sun cabled the "news" to his paper on June 14.

George W. Lederer has devised a plan that he thinks may deal a solar plexus blow to theatre ticket speculators. It consists in the forming of a "theatregoers' club," to members of which the best seats will be sold at box-office prices. Any one furnishing satisfactory references may become a member. The scheme may be tried during the run of The Strollers at the Knickerbocker.

Emily Horve has taken passage for England on the steamship New England, sailing from Boston on June 19.

## AMATEUR NOTES.

Pupils of the English High School, Boston, Mass., gave a minstrel show on June 14.

Students of the University of Chicago appeared in A Night out on June 13 and 14, and in As You Like It on June 14 and 15.

The Shaughtman was played for charity at the Academy of Music, June 12, by members of the Robert Davis Association.

Rio Grande was noted by amateurs at the Plaza Opera House, Chicago, Cal., June 6.

The Senator was acted by members of the Philopation Library Institute at the Broad Street Theatre, Philadelphia, on June 14 and 15.

The Knights of Temperance of Brewster, N. Y., will shortly give Mrs. Lady Donnell, S. C. Halden a minstrel show at Schenectady.

The Gaudin was presented by Rutte, Mont., agent under the name of the Young Ladies' Institute, June 10. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 11. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 12. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 13. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 14. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 15.

The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 16. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 17. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 18. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 19. The Philadelphia company, a company of amateurs, gave a performance of the same play at the same place on June 20.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 1, 1899)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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## MEMBER SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession spending the summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

## LAST SEASON'S BUSINESS.

The list of the New York productions and revivals of the past theatrical year, published in THE MIRROR last week, carries its own story of the successes and the failures of the season, and is interesting to those who study the drama as a showing of facts to set against claims—especially the claims of the Theatrical Trust—that the season was a phenomenally good season. Of course, while there have been a number of productions in other cities, several of them occurring late in the season tentatively to determine metropolitan possibilities for next season, it may be said that the New York productions and their runs, which THE MIRROR dealt with, clearly illustrate the nature of the work of the year and the measure of success and failure.

In verification of the results of the season generally, viewing it outside of New York as well as in New York, there appeared in the Rochester Democrat and Chronicle the other day an exhaustive article by the dramatic editor of that journal, a man who closely watches the theatre and who deduces many things of interest from his study from time to time. The article gave a long list of plays and noted their success, their partial success, or their failure, as the facts determined, and in comment said:

Although, nowadays, the theatrical season, what with the Summer stock companies and Summer productions of light musical pieces, actually lasts all the year round, the regular season of 1900-1901 has been officially closed and may be considered as having passed into history. The great theatrical magnates and their newspaper organs are trumpeting it as "brilliantly successful," "one of the most prosperous seasons in American theatrical history," and so on, but the Chronicle is inclined to believe that it has been, in reality, an exceptionally unsatisfactory and disappointing season to almost every one prominently engaged in the theatrical business, especially since, in view of the general prosperity of the country, great things were reasonably expected of it. The great things have not been forthcoming. The season has been marked by few real successes and by many failures and quasi-failures.

The Democrat and Chronicle's conclusions were based on an analysis of which this is an epitome, and it agrees with the facts as THE MIRROR has presented them:

Of more or less serious and dignified dramas, excluding dramatized novels, twenty-one have been produced, of which seven were failures, five were successes and nine are among the productions that cannot yet be properly classed as either successes or failures. Of melodramas, excluding dramatized novels, twenty productions, ten failures, nine successes, one as yet doubtful. Of more or less "straight" comedies, sixteen productions, nine successes, three failures, four as yet doubtful. Of straight farces and farcical comedies, twelve productions, four successes, eight failures. Of vaudeville farces, nine productions, four successes, five failures. Of musical comedies, musical farces, comic operas, extra-

ganzas, burlesques, etc., twenty-five productions, thirteen successes, ten failures, two as yet doubtful. Of dramatized novels, sixteen productions, nine failures, seven successes. Of course, the word "successes" in this tabulation is qualified. Of the five "successful" serious dramas and nine "successful" melodramas not one was a really brilliant success. Of the nine "successful" comedies but five were successes beyond cavil; of the four "successful" farces just one is above suspicion, of the four "successful" vaudeville farces but one, of the thirteen "successful" musical comedies, etc., but four, of the seven "successful" dramatized novels but four.

There was but one reason why the past season should not have been the most successful in the history of the American theatre. All conditions but one tended to unprecedented theatrical prosperity. All sorts of industries flourished as never before; as a consequence money circulated as never before, and as was natural to such circumstances the public was more willing and able than ever to patronize the theatre. If the internal conditions that existed a few years ago had still prevailed, the results would have been far different from the results that were natural to and inevitable from the restrictions that the Theatrical Trust has thrown about and enforced in the theatrical field. The Trust is the single sinister factor that made the season generally what it was—but moderately successful to most enterprises under its "auspices," yet to the Trust itself highly profitable in an illegitimate way. If the field had been free to enterprise an amazing prosperity would have been enjoyed as a consequence of the extreme favor of all external conditions.

The very few enterprises of the first class that are conducted on independent lines because the persons that conduct them have the brains and the capital to organize and carry them on in spite of the Trust have made a remarkable showing against the combined enterprises of the members of the Trust, which in its collective showing has justified every argument against its narrow commercialism and its tyranny. The fact is that a far larger percentage of Trust enterprises—this meaning not only the enterprises of Trust members, but also the ambitious enterprises that are placed under Trust manipulation—than of independent enterprises have failed, and this in spite of every advantage of combination and trickery in exploitation on the one hand and of the disadvantages that confront independent management on the other hand. The success of independent management ought to—but probably it will not—hearten some of the weak persons that yield unquestioningly of their substance to the Trust for no actual equivalent.

All indications point to another season of great opportunity in the theatre, but a restricting control of the theatre, with all that it at present implies of ignorance and the despotism of ignorance, does not give much promise of an improvement in accomplishment over the accomplishment of last season. Independence, however, will enjoy its opportunity in the circumstances, and there is every reason to believe that its showing a year from this time will be in stronger contrast than ever. The Trust will probably continue and fatten at the expense of its victims, and the public may suffer from restriction of enterprise, for years to come. The only thing that could interfere with Trust rule, in the present state of subservience of managers that ought to operate independently of it, would be a change from general prosperity to general depression. One really bad season from external causes would show up the flimsy claim of the Trust that the Trust itself is the cause of general prosperity, and mark the beginning of its end.

## THE SHIFTING "SUN."

STRIKING illustrations of journalistic honesty and journalistic dishonesty were seen in the New York Sun on successive days last week. It sometimes happens that a newspaper that utters a libel or misrepresents anything one day apologizes for the libel or corrects the misrepresentation the next day. The Sun in the matter to be here treated reversed the usual order of procedure. Last Wednesday it told the cold, unvarnished truth about a phase of the theatre that has given rise to considerable comment, and the next day it attempted to destroy the effect of the truth-telling by special pleading and misrepresentation.

The article that appeared in the Sun last Wednesday attracted attention mainly because its spirit was contrary to the spirit of the regular writing in the columns of the Sun on the theatre. The article at some pains explained the reason why dominant stage commercialism has resorted to SHAKESPEARE, whose plays in the fancy of the commercial manager but a brief time ago "spelled ruin." One or two courageous actors have proved, by individual enter-

prise and individual risk, that SHAKESPEARE pays, and it was natural that the merchants who largely control theatrical affairs should rush into SHAKESPEARE production in order to be "in the money," as such managers would express it. The Sun article on Wednesday condemned these speculative ventures of theatrical traders as freakish, in that they assumed to trade on the personal popularity of players for results without reference to the art side of production. This Sun article told the truth, as articles in other newspapers throughout the country have told the truth, about these juggling juxtapositions of persons in SHAKESPEARE parts for which they have not been fitted by training or for which nature never intended them.

The readers of the Sun that rubbed their eyes over the article in that paper on Wednesday and wondered whether the regular writer of theatrical stuff in that paper had had a stroke of conscience, or a quarrel with the Theatrical Trust, or had resigned, had an opportunity to smile on Thursday, as they regularly smile at the news and views of the stage published in that journal, with an unusual amplitude to the smile. In fact, many of them must have laughed. The Sun had turned a somersault. A somersault has degrees of clumsiness as well as degrees of grace, even when a newspaper performs it. The Sun's somersault is one of the clumsiest ever witnessed.

There is one explanation of this acrobatic feat that may not occur to the uninitiated. The article in the Sun on Wednesday appeared on the editorial page of that paper. Perhaps it was written by some conscientious and honest member of the Sun staff who loves the theatre, although he may not write regularly about it. Or it may have been the work of some ingenious newcomer on the staff who has not yet measured the lines out on that paper and identified the persons to whom the lines are attached. If the writer was such a person it may be said of him at least that he was honest, and that he knew what he was writing about. Perhaps now he knows what he must not write about hereafter in the Sun.

The article in the Sun on Thursday proceeded to discredit the article of Wednesday with all of the labored effort that an elephant would express in the act of picking up a pin. It was a long and painful apology for the Theatrical Trust, and a strabismic glance at theatrical history was taken in the hope of making it plausible. Nobody outside of the Sun office knows who wrote the article in the Sun last Wednesday. Everybody knows who wrote the article in the Sun of Thursday. Its earmarks—and all its other marks—point the identity of its writer. Both articles are republished on this page of THE MIRROR, and the reading of them as they stand is worth the while.

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## THE PLAYERS' CHRONOLOGY.

- June.
16. Birth of Charles Thomas Parsloe, in London, 1804.
  17. Death of John Gilbert, 1869.
  - Marriage of Mary Anderson and Antonio De Navarro, 1869.
  18. Death of Henrietta Sonntag, in Mexico, 1864.
  - Birth of Roland Lewis Reed, in Philadelphia, 1852.
  - Birth of W. H. West, at Syracuse, 1853.
  19. Eph Horn's debut with Moore and Crocker's Minstrels, in Liverpool, 1865.
  20. Marriage of John Parr and Ada Lewis, at Sag Harbor, N. Y., 1869.
  21. Farewell of Fanny Elssler, in Vienna, 1861.
  - Birth of Jacques Offenbach, in Cologne, 1819.
  22. Stephen C. Mosset's concert, the first public entertainment of any sort given on the Pacific Coast, in San Francisco, 1849.
  - Death of Charles John Keen, 1869.
  - New York debut of Mary Devlin, as Juliet to Charlotte Cushman's Romeo, 1858.
  - Marriage of Dr. Max Schiller and Yvette Guilbert, 1867.

## QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, unimportant or irrelevant queries. No private addresses furnished. Letters addressed to numbers of the profession care of THE MIRROR will be forwarded.]

J. M., Montreal: The Shakespeare Theatre, Liverpool, is still in existence.

A. K. N., Washington: The Sign of the Cross will tour this country again next season.

R. W., Toronto, Can.: 1. Engagements for next season are now being made. 2, 3. See the advertising columns of THE MIRROR.

F. E. R., Sheboygan, Wis.: Grace Hawthorne has not visited this country professionally since she went to England.

R. C. A., New York: Langley Taylor, who may be addressed in care of THE MIRROR, can give you the information desired.

G. B. D., Philadelphia: Your book would be of value to a collector of theatre miscellanea, and might find a purchaser through an advertisement in THE MIRROR.

H. S. H., Omaha: Some composers of comic operas write only a piano score and leave the orchestration to other hands. The best composers, of course, orchestrate their own works. 2. Write to W. H. Macdonald, of The Bostonians.

G. A. W., Brooklyn: James T. Powers is thirty-nine years old; having been born in New York City April 26, 1862. His first professional appearance was in vaudeville, or variety, as it was called in those days, at Long Branch, N. J., in May, 1878. The following year he formed a partnership with James Caney, and they appeared as a team for two years. Then Mr. Powers joined the stock company at the Eighth Street Theatre for six months, and next appeared in Evangeline for part of a season. He was next engaged by Willie Edwards for \$1m in a Photographic Gallery. After that he was successful as Grimes in A Bunch of Keys. In 1883 he went to England with Willie Edwards and played at the Avenue Theatre and in the provinces. Then he appeared with the Vokes family at the Majesty's Theatre; in Chippie at the Empire, and in the Drury Lane pantomime in 1884-85. He returned to the United States in 1885 and was engaged by Hoyt and Thomas and made a hit in Kats in A Tin Soldier. After two seasons in this role he became a member of Rudolph Aronson's Casino company, during his connection with which he appeared in Madelon, The Margins, The Women of the Guard, The Drum Major's Daughter, Nudly, and Emmie. He undertook a starting tour in 1890-91 in the farce-comedy A Straight Tip, and continued in it a second season, when he produced A Mad Bargain, which was not a success. Neither was Walker, London, his next vehicle, nor The New Boy, in which he was featured. Then he was engaged by Oscar Hammerstein for his opera, Santa Maria. Next he was under the late Augustin Daly's management, scoring in The Circus Girl, La Foulpe, and A Runaway Girl. After Mr. Daly's death he continued in A Runaway Girl until this season, when he was seen in Santa Toy. Next season he will appear in The Messenger Boy.

## THE DEADLY PARALLEL.

New York Sun, June 12. New York Sun, June 13.

A curious revival of interest in Shakespeare has sprung up among American actors and managers during the past year, and from current advance notices, still continues. For years Shakespeare has been held by these purveyors of public pleasure to "spell ruin," but the developments of the past fifteen months indicate that a new spelling book has been put into use by them. In spite, however, of the belief of those who regret the "palmy days of the drama," that it is only necessary to play Shakespeare to bring back those days, the recent interest in his plays has not been helpful to dramatic art, and holds out little hope that it will be in the immediate future. Of the more pretentious revivals of Shakespeare during the past fifteen months, Mr. Richard Mansfield's revival of Henry V and Mr. Sotherton's of Hamlet alone deserve critical consideration. The others have all been in the nature of freak performances. Miss Maude Adams' production of Romeo and Juliet attracted great crowds and was probably a great financial success; but its artistic value was a negative quantity. So, too, has been that of Mr. Goodwin and Miss Elliott's revival of The Merchant of Venice. Not one of the stars of these productions had any training in acting Shakespeare, and though their popularity attracted crowds to the theatres where they played, the actors themselves discovered no ability in reading their parts, and failed to bring out even the accepted and conventional values of their lines. The performances were all freak. A continuance of this kind of Shakespearean production is indicated by the programmes for next year. In Miss Adams will play Rosalind in As You Like It, and undoubtedly will attract large audiences and enjoy a successful season. Shakespeare's Rosalind assumes male costume because she is "more than common tall." Miss Adams will have to adapt her lines to her figure, and her Rosalind will have to say:

"Were it not better, because that I am more than common small, that I did suit me in all points like a man?"

Decidedly a freak, however, will be the combination of Miss Adams and Sarah Bernhardt, acting respectively Juliet and Romeo in a tour of this country next year. The financial success of this performance will be large, probably; artistic value equally certainly will be wanting.

The greatest of American actresses, Charlotte Cushman, was praised for taking up the masculine role of Romeo. The greatest of living French actresses, Sarah Bernhardt, is likely to be similarly commended if she does the same thing. But from some quarters there comes the most violent and abusive denunciation of the proposition that Bernhardt and Maude Adams shall appear together in Romeo and Juliet. Those who were ancient friends of Bernhardt when she played L'Ancon for us, and did not turn against her for her Hamlet, now become vicious enemies upon the announcement that she may take a third male part as Romeo. The word commonly used as an epithet in berating her is "freak." The reason for this is well understood in theatrical circles. It is simply incidental to the hunting down of that horrid monster, the Theatrical Syndicate, in the extermination of that commercial octopus poor Bernhardt must be destroyed. She was all alone when she was managed by Mr. Grau, but she is found to be a freak as soon as she makes a deal with Charles Frohman to have her act in conjunction with Miss Adams. For exactly the same reason N. C. Goodwin is berated as another "freak." His Shylock was not highly esteemed by the reviewers, but it was a professionally respectable performance and in no way undignified. The Merchant of Venice was sent on a tour of the big cities, with the best obtainable companions for Mr. Goodwin in a generally effective cast, with beautiful settings, and with no pains or expense spared in an artistic illustration of Shakespeare's play. Why, then, was the Mr. Goodwin a "freak" in the view of the same few enemies of Bernhardt and Adams? Because his managers were Klaw and Erlanger, important factors in the always-to-be-assailed Theatrical Syndicate. It is very seldom that the business side of the dramatic profession is of interest to audiences, but our readers should be told why, out of the unusual number of fine Shakespearean productions last season, and the equally promising ones planned for next season, only those with Bernhardt, Adams and Goodwin in them are aspersed. But the French actress need not be afraid. No personages promised for our stage will get more of kindly consideration from the American public than her Romeo and Miss Adams' Juliet, if they come forth hand in hand.



## THE USHER.



The managers who depend upon the foreign market for their output of plays in this country are somewhat alarmed at its present barrenness.

There have been more than the usual number of productions in London, Paris, and Berlin during the season past, but they have proven an almost unbroken line of disappointments. The few successful plays will be seen here, of course, but the amount of material in reserve is so small that the more conservative managers are somewhat disturbed.

This condition ought to give heart to American dramatists, since one result will be to compel attention to their work. The principal trouble has been that the most of our managers have not had sufficient knowledge or judgment to discover talent in our playwrights or the ability to encourage and develop it when it is discovered by somebody else.

According to reports of the convention of bill posters, of this State, at Albany last week, it appears that our friend, the octopus, has been stretching out a tentacle in the direction of the bill posting business, too.

This fact was developed through the disciplining of a member of the Bill Posters' Association, who had posted bills for certain managers at cut rates. The recreant bucket and paste man was reinstated to membership after paying a fine. An Albany paper in this connection gives the following interesting report of a portion of the proceedings:

The members took up the subject of theatrical bill posting and the encroachments made by certain theatrical interests upon what the association claims is its domain—namely, bill posting. It was brought out at the meeting that a number of theatrical managers, particularly those in the Theatrical Trust, have of late adopted the tactics of entering a town where their attractions are to be billed, and making a proposition to the bill-poster that he may do the work for a stated figure, or if he refuses the theatrical managers themselves will set up a bill-posting business in that town.

The bill posters, it appears, are not so apathetic or so supine as the stars when their welfare and prosperity are threatened by the Theatrical Trust. One of the leading members of the association said to a reporter, "We are going to fight these managers to a finish and if necessary we will go into the theatrical business ourselves. The bill posting interests have a million and a half invested in the business in this city, and we are willing to spend the whole of it and more to settle the matter once for all. We will brook no interference in our business on the part of outsiders. The matter will be presented to the National Convention in Buffalo next month in the most convincing manner."

The Trust is constantly extending its encroachments and is putting its finger into a variety of pies. It has invaded the scenery transfer business, the scene building industry, and its members would undoubtedly like to get a "rake off" from every occupation and business associated with the theatre.

Some time ago it was announced in this column that Mascagni had made arrangements with the booking agents of the Trust for a concert tour of this country next season. The story was promptly denied. Its truth is now admitted in a dispatch from Rome in which the composer says that he is to be paid \$10,000 a week for a tour of eight weeks. He will bring with him an orchestra of ninety musicians.

Previously to entering into the contract, Mascagni made searching inquiries as to the financial responsibility of the persons who made him the offer through the Italian consulate in this city.

He is evidently a conservative man, for in his cabled interview he says that he requires that the entire \$80,000 shall be deposited in a bank in Italy before he starts for this country. He also expresses the hope that the American managers will not "work him," as did Merzani, the impresario, in 1899, when he was nearly killed by forty-two concerts in forty days. What foundation Mascagni has for this hope he does not explain.

Madame Rejane cannot understand the action of David Belasco in refusing to allow her to play Zaza in London during her forthcoming engagement there.

Madame Rejane calls this refusal "churlish," and says very truly that a parallel for it could not be found in France.

Rejane originated the role in France. Her appearance in it in London would not injure the value of the play in English in the slightest degree.

Mr. Tyler's quest of a contract with Buse for a short American tour is not likely to

have a successful issue, unless the great Italian actress has again changed her mind.

She has had a number of flattering proposals to revisit us, but she has declined them all, and demanded such prohibitive terms that negotiations have come to naught. As a matter of fact, she is not especially desirous to undertake another American season.

Mr. Tyler, however, will make a strong effort to secure her during his forthcoming visit to Italy. I think it is more likely that he will come back with a contract in his pocket for the appearance of Tina di Lorenzo, the young and beautiful emotional actress, about whose achievements we hear occasionally through THE MIRROR'S Italian correspondence.

The Bernhardt-Romeo fake was not taken seriously, even when it was believed, but now it is very generally regarded as a joke of that distinguished actress, whose sense of humor is more marked than many persons imagine.

Bishop Potter, in his appeal for purer and more ennobling plays, made the mistake of directing it to our actors.

Our actors have very little to do with the plays that are presented to the American public. Their choice lies chiefly with managers, and managers may be chiefly said to mean the Theatrical Trust. It is generally known that there are few plays presented in Trust theatres, whoever may be the managers thereof, that have not first secured the approval and indorsement of the Trust. The responsibility therefore lies at that door. The Cincinnati Inquirer says in an editorial on this subject:

Managers who do not know good acting when they see it have entire control of the whole theatrical business, and play writers have to consult them rather than the artists. The manager's name goes on the bills in as large letters as those which celebrate the star, and almost as a rule they are indifferent to the moral or artistic character of a production if it pays. There are too many "middlemen" connected with stage affairs. An actor has become almost as much of an article of barter as a baseball player.

We have had Charles Frohman's "plans" for next season up to date in three distinct forms in the columns of the Herald.

First, they were given through the medium of detached paragraphs published during the past season. Next, they were grouped and reprinted in the form of an interview with Mr. Frohman just before his departure for England. On Sunday they came back again from London in the shape of a cable letter.

It is safe to say that we shall have the self-same, identical "plans" once more when Mr. Frohman returns to New York in July, and they will come forth again in the Herald's columns just before the opening of next season.

There is monotony in reiteration, and there is sometimes, as in this case, considerable significance.

## ACTORS' SOCIETY SERENE.

The reports circulated on the Rialto last week to the effect that an internecine war is imminent in the Actors' Society are quite without foundation. The recent annual meeting of the Society was not more turbulent than are most large meetings of the same character, and whatsoever arguments and discussions occurred were settled satisfactorily and without difficulty.

George D. Macintyre, when questioned in the matter yesterday by a Mirror reporter, said: "There is not a word of truth in the rumor that amateurs and graduates of the schools of acting are given preference in our engagement department, over actors of long experience. As a matter of fact, no person is eligible to membership in the society until he or she has had three years of actual stage experience, and no one who has not been at least one year on the stage can become a client of our engagement department. The charge that Mr. Mackay pushes forward his own pupils through the agency of the society is as ridiculous as it is unjust. It has been said, too, that amateurs were elected to offices in the society. A glance at our list of officers will promptly prove the untruth of that assertion."

## THE MANHATTAN BEACH SEASON.

The opening attraction at the Manhattan Beach Theatre June 22 will be The Circus Girl, presented by a company including Samuel Colina, Melville Stewart, George Fortescue, Henry Norman, Sarony Lambert, Paula Edwards, Elgie Bowen, Catherine Lewis, and Minnie de Rue. After The Circus Girl the company will revive The Gaiety and A Runaway Girl. Then The Casino Girl comes in for two weeks, followed by a fortnight of The Castle Square opera company in The Mikado and Pinafore, and as the closing attraction the Jefferson de Angelis opera company in A Royal Rogue for a like period.

## THE ACTORS' SOCIETY ARBITRATES.

The Shipman Brothers recently had a disagreement with several members of their company supporting Walker Whiteside as to whether or not extra salary should be paid for Sunday performances in New Orleans. By mutual consent the matter was placed before the Board of Directors of the Actors' Society for adjustment. The board decided in favor of the actors. The Shipman Brothers immediately paid the extra salaries and at the same time expressed their entire satisfaction over the manner in which the board decided the dispute.

## THE HAYMAN CONTEMPT ORDER.

Jacob Marks, attorney for Mary F. Smith and Margaretta Dillon, dressmakers, stated on Saturday that his application to the Supreme Court for an order committing David Hayman to Ludlow Street Jail for contempt of court, that was to have been heard June 10, had gone over until next Saturday. Hayman, on May 25, failed to appear before Justice O'Gorman in supplementary proceedings on a judgment for \$261.87 or a dressmaking bill. A default was noted.

## SPENCER AND ABORN PARTNERS.

A. J. Spencer and Sargent Aborn, both of whom have been members of Jacob Litt's business staff for a number of seasons, have formed a partnership for the management of attractions. Their first enterprise will be Miss, that Mr. Spencer managed alone last season. They also contemplate other productions. In the coming tour of Miss, Mr. Spencer will be in advance of, and Mr. Aborn with, the company.

## BOOKS REVIEWED.

**SAWDUST AND SPANGLES.** By W. C. Coup. Published by Herbert S. Stone and Co., Chicago. Few people so completely outgrow their early affection for the circus that they may not enjoy a book of stories about shows and show folks, particularly if the stories are as well told as those in "Sawdust and Spangles." The author of the volume, which has recently been issued by Herbert S. Stone and Company, of Chicago, knew whereof he wrote, and in this particular he differed greatly from many who have attempted similar books.

W. C. Coup's name was a generation ago, as well known as that of any promoter of amusement enterprises in America, save only the great Barnum. For nearly forty-five years he was actively engaged in the exhibition business. He occupied successively nearly every position in the circus business, with shows small and large, and he crowned his career by building the New York Aquarium, at the corner of thirty-fifth Street and Broadway, that was opened in the Autumn of 1876. The Aquarium was not only his greatest business undertaking but was also the realization of his highest ambition. But a disagreement with his partner led Mr. Coup to retire from the firm, and he again engaged in the traveling show business. He was interested in various amusement enterprises up to the time of his death in 1895.

"Sawdust and Spangles" is only incidentally autobiographic. Through it runs the story of Mr. Coup's career, but the larger part of the book is made up of descriptions and anecdotes of the men and women, the animals and the strange places that the showman knew. There is a deal about animals, their dispositions and their habits, and in these descriptions there is a delightful absence of the mawkish sentimentalism to be found in most of the animal stories of the day. Mr. Coup was a true lover of animals, and he writes of them most intelligently and entertainingly. His style of expression is vigorous, all ways to the point and picturesque. The book is handsomely printed and bound and is illustrated with a number of very attractive drawings by Gustave Verbeek.

**NEW ENGLAND FOLKS.** By Eugene W. Presbrey. Published by the G. W. Dillingham Company, New York.

The delightful pastime of reading and appreciating novels, and the more or less agreeable work of writing reviews of them, have at length, along with most other pastimes and labors, grown wondrously complex. Time was when one might enjoy a piece of music or a picture without being under moral obligations to find more than the composer or painter ever intended to put in them. Time was, also, when one might read a novel for his own sake, and afterward praise it or condemn it simply as a novel. Nowadays the reader, particularly if he be a book reviewer, must read with one eye upon the printed page and the other upon an imaginary stage. He must be able to express an opinion, in discussing the book, as to whether or not the novel might be successfully dramatized. It is coming to be the idea of many that a story serves but small purpose if it cannot be adapted to the stage. The effect of this widely popular delusion is certainly detrimental to the fiction of the day. Every novel written with an eye to its future dramatization is of far less value, as a novel, than if it had been written without thought of or regard for the theatre. The play-novel, like the novel-play, is an artistic mongrel and cannot long endure.

This madness for the stage, now at its height among authors whose names are more prominent in the columns of the bill boards than in the libraries of the discerning, has brought forth a number of literary curiosities. Since the success of The Prisoner of Zenda, as book and play, the scribbling brotherhood has largely set itself to the manufacture of romantic novels that are "said to be peculiarly well suited to dramatic purposes." Then there are the books made from plays—usually written by the player who has made a hit in the leading role. And finally there are the books of skilled dramatists who put forward their plots first in the form of novels simply for the sake of advertisement. Such a book is "New England Folks," by Eugene W. Presbrey. The novel has been recently published by the G. W. Dillingham Company. The play will be produced in the Autumn.

Judged as a novel, "New England Folks" is, for many reasons, worthy of praise. It is an interesting, human and well-told story. The characters are clearly drawn, their motives are true, the plot develops logically, and the atmosphere is shown effectively by admirably written descriptive passages. It is only when the author remembers that he is primarily a dramatist that the story ceases to please. He makes his characters enter and exult in quite too theatrical a fashion. In the final chapters he brings in all the principals and groups them as though for the last tableaux. At that point one sees too clearly outlined, back of the story, the painted scenery of the theatre.

In no particular is Mr. Presbrey's book especially original. An old farmer, Sid Morton, cherishes a hope that his son, Joe, and his foster daughter, Faith, may marry. With that end in view he labors and saves year after year, and lays the foundation for a home for his children. Joe, however, pines for the city and its chances for larger success than the country affords. He comes to New York at the invitation of Mark Dunham, a stock broker, to take a position in his office. Dunham, it appears, is the real father of Faith. A fortune of considerable size is left to Faith. Dunham, not knowing that the girl is his daughter, lays a plan to break the will and get possession of the money by leading Joe Morton into such a position that, to save his good name, he, his father, and Faith will relinquish their claims to the fortune. Dunham succeeds in bringing Joe to the verge of ruin through the agency of various dissipation in New York. But his scheme is foiled at the last by honest Sid, a keen country lawyer named Wessel Clapp, and manly young Joe. There are many strong situations in the book that should prove impressive in the play. On the whole, the story, good as it is as a story, will doubtless show to better advantage on the stage than between covers.

"Captain Ravenshaw," a new novel by Robert Nelson Stephens, will be published by L. C. Page and Company, Boston, on Sept. 2.

## THE CHURCH PLAYERS' SUIT.

The suit of Carl Herrmann against the Rev. James A. Kelly, of St. Michael's Church, Jersey City, and certain of his parishioners forming the St. Michael's Players, an amateur theatrical club, for an alleged unauthorized performance of All the Comforts of Home, under the title of Home Comforts, was to have been called for trial in the United States Circuit Court, Newark, June 7, but was postponed on account of the absence of the judge. Louis Steckler, Mr. Herrmann's counsel, stated on Saturday that the hearing of the case before United States Commissioner Robinson in Jersey City, that was begun recently, probably would be continued the latter part of this week, and the testimony submitted to the court then. At the first hearing the defendants refused to answer most of Mr. Steckler's questions on the ground that they would incriminate themselves.

## MUSIC NOTES.

The Musical Mutual Protective Union held an excited meeting at its headquarters in this city June 13, when the order suspending all members of the union that belonged to Local No. 41, American Federation of Musicians, was discussed. After a heated argument the officers of the M. M. P. U. withdrew. James Beggs, the leader of the Local No. 41 element, was elected chairman, and a committee was appointed to form a plan for antagonizing all the New York musical unions.

Any Whaler, recently prime donna with the United States Marine Band, has been engaged to soloist for a limited number of concerts with S. J. R. Banda Rossa, now on a tour of the Western cities.

## PERSONAL.



**O'NEILL.**—James O'Neill, whose portrait appears above, will summer, as usual, at his country home, New London, Conn. Next season Mr. O'Neill will continue to star in his perennial success, Monte Cristo.

**FILKINS.**—Grace Filkins left the cast of The Brixton Burglary at the Herald Square last evening. Her successor is Grace James.

**DREW.**—John Drew, who is in London, has arranged to appear in Captain Robert Marshall's comedy, The Second in Command, next season, opening at the Empire Theatre Sept. 3.

**BARRYMORE.**—Ethel Barrymore fainted from the heat during the performance of Captain Jinks of the Horse Marines at the Garrick Wednesday night, but revived and finished the play.

**FITCH.**—Clyde Fitch is at Carlbad. He has contracted to write a play for Annie Russell.

**MANX-LIPMAN.**—Louis Mann and Clara Lipman will go to London June 20 to consult with Paul M. Potter regarding the play he has just completed for their use the coming season.

**DITTRICHSTEIN.**—Leo Dittrichstein is to be starred season after next by Rich and Harris in his play, A Dangerous Mission. The same managers will produce in Chicago another play of Mr. Dittrichstein's, entitled The Last Appeal.

**SANDERSON.**—Sybil Sanderson made her reappearance on the stage at the Opera Comique, Paris, June 11, in Phryne, and renewed her former triumphs in the role.

**JEFFERSON.**—Joseph Jefferson bought last week the "St. Ignatius" apartment house, located on Central Park West, between One Hundred and Sixth and One Hundred and Seventh streets.

**DE ANGELIS.**—Jefferson de Angelis and his company in A Royal Rogue will appear for two weeks at the Manhattan Beach Theatre, opening Aug. 19.

**BLOCK.**—Sheridan Block has been re-engaged for a third season as leading man with Richard Mansfield.

**KEELER.**—Caroline Keeler has been engaged to play the leading role in support of John E. Keeler, in The Cipher Code, which opens at the Fourteenth Street Theatre, Sept. 30.

**NILSSON.**—Christine Nilsson is reported seriously ill at Gothenburg, Germany.

**ANDERSON.**—W. E. Anderson, dramatic editor of the Des Moines Daily Leader, with Mrs. Anderson, was in New York last week on business and for pleasure.

**SHAW.**—Mary Shaw was in Boston for a few days last week before going to her cottage at Nantucket for the Summer.

**ISEN.**—The condition of Henrik Ibsen is somewhat improved, but his friends believe that his present illness will eventually cause his death.

**POWER.**—Tyrone Power was engaged last week by cable as a member of Mrs. Fiske's company for the Manhattan Theatre, New York, next season. Mr. Power is remembered for his remarkably clever work as the originator of the part of the Marquis of Steyne in Becky Sharp at the Fifth Avenue Theatre two seasons ago. Since that time he has been a star in Australia, appearing in such parts as Alec D'Urberville in Tess of the D'Urbervilles, John Storm in The Christian, and Svengali in Trilby. Mr. Power is now on his way to this country, and will arrive in time to begin rehearsals with Mrs. Fiske for Miranda of the Balcony at the Manhattan Theatre in August.

**LESLIE.**—Elsie Leslie has been engaged to play Glory Quayle in The Christian next season, and will be featured in the part. Miss Leslie will spend the Summer at Putney, Vt.

**ATKINS.**—Frank E. Atkins, who has been seriously ill the last two weeks with bronchial pneumonia at the house of his daughter in Philadelphia, has entirely recovered.

**HAZELTINE.**—William Hazeltine was called from rest at Boston, Mass., last week, to play heavily in the book company at the Empire Theatre, Chicago, Sept. 1. He will play Captain Hedeman in the play at the Academy in August.

**STURGES.**—Arthur Sturges, who has been away from the theatre for some time, will present next season a new play, which he is putting in the hands of a playwright, their farewell production. These plays will be summer productions, and will be country furnished, and arranged for the play.



## CURRENT AMUSEMENTS.

Week Ending June 22

Manhattan Borough.

MILTONA (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CLAYTON (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MARKS (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

HUTCHINSON (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

PROCTOR'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

KLOPP (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

ST. NICHOLAS GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CIRCLE MUSIC HALL (Broadway and 40th St., Closed Sat. Eve., June 22.)

TERRACE GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MADISON SQUARE GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

PROCTOR'S PALACE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CARNEGIE HALL (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

COLONIAL (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

NEW YORK (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CHERRY BLOSSOM GROVE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CRITERION (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

BERKELEY LUCERN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

REPUBLIC (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

HAMMERSTEIN'S PARADISE GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

AMERICAN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

ROSE GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MURRAY HILL (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

BROADWAY (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MENDELSSOHN HALL (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

EMPIRE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

METROPOLITAN OPERA HOUSE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CASINO (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

KNOCKERBROCK (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

HERALD SQUARE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GARRICK (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

HAMMERSTEIN'S DRURY LANE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

KOSTER AND HALL'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

KOSTER AND HALL'S ROOF GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

SAVOY (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MANHATTAN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

THIRD AVENUE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

BIJOU (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

WALLACK'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

DALEY'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

WEBER AND FIELDS' (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

COMIQUE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

PROCTOR'S FIFTH AVENUE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MADISON SQUARE GARDEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MINK'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MADISON SQUARE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

LYCEUM (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

EDEN MUSE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

PROCTOR'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GRAND OPERA HOUSE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

IRVING PLACE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

FOURTH AVENUE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

KEITH'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

ACADEMY (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

TOBY PATTON'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

BEWEN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GERMANIA (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

LONDON (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

PROCTOR'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

TRALIA (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

WINDSOR (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

ACADEMY OF MUSIC (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

FAIR (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

HYDE AND BEHMAN'S (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

NOVELTY (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GRAND OPERA HOUSE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

PATTON (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

UNIQUE (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

LYCEUM (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

CRITERION (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

AMERICAN (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

STAR (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

COLUMBIA (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GAVITY (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

BIJOU (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

MONTEAU (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

FERRY WILLIAMS' MUSIC HALL (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

GRAND (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

POLLY (11th Ave. and 12th St., Closed Sat. Eve., June 22.)

## NOTES OF NEW THEATRES.

Work on the remodeling of the Chattanooga, Tenn., opera house has begun, and will be finished in time for the opening, Sept. 16. The changes will be complete, making the house a modern one in every respect.

A new casino is being built at Bar Harbor, Me. The contract will be let this month for a new theatre at Grinnell, In.

The project to build a new playhouse at Cedar Rapids, In., has fallen through.

## ENGAGEMENTS.

Minna Ferry, leads with King Dramatic (East-ern).

Bobby Barr, as advance agent of James O'Neill in Monte Cristo.

Charles G. Allen, just signed for three seasons with McFadden's Row of Flats.

The complete roster for Sullivan and Harris' The Fatal Wedding: Edwin Mordant, Oia Humphreys, John Milton, E. Durant, W. H. Stevens, Julia Ralph, Little Cora Quinten, Louis Quinten, Harry Fields, Louis Benton, William Gifford, Thomas Kelly, John Isaacs, and Master Walter Stuart.

## THE THEATRICAL TRUST.

Cleveland Shakespeare.

Philadelphia Inquirer.

When the song birds have come and the flowers are in bloom then we must expect to be regaled with many tales of gigantic enterprises that are to be promoted at the beginning of the next season. That is a condition which has prevailed for these many years. This summer, however, there are rumors and declarations of such mammoth undertakings that one is inclined to think that at least a few of the big guns in the theatrical world have been smoking unripe pellets. We were scarcely prepared for the shock which was flitted over the cables from the other side of the pond that Maude Adams and Sarah Bernhardt had become chums of Edna May and that the former two would form the "Greatest Show on Earth" combination with which to induce the great American public to part with large and copious drafts of their filthy lucre. No one would have conceived of such a mammoth circus affair excepting Charles Frohman, who loves art more than he does money. Poor P. T. Barnum must wriggle in his grave at the thought that his laurels as a promoter of circus methods are about to be exceeded by Mr. Frohman. Barnum could bamboozle the people about as he liked, for he knew that the good, dear public liked a little deception occasionally and he took care not to overdo it. But Mr. Frohman is going to give him six points in the game and win out. We have had several samples of circus methods during the season just ended, but it looks now as if that were only a feeler, and now that the promoters have found that it worked like a charm they are going to go one better and give us a surfeit of this sort of thing. The combination announced must cause a smile of amused disgust to flit over the features of the thoughtful playgoer and to cause the Shakespearean scholar to throw up his hands in horror.

## The Scheme of a Showman.

Chicago Post.

A man intimately associated with Charles Frohman in a business way once said to the writer: "Charles is the greatest 'showman' in the world; he will do anything in the theatre he believes will make money." Showman: faint's the word!

Support for this belief that he leads as "showman" has not been lacking the last few years, but if there remained the slightest doubt as to

to learn the part. Why, I can't think. But I am perfectly willing to make the same arrangement and let the performance take place in French."

## A Possibility of Development.

American Press Syndicate.

The partnership or syndicate or whatever you may call it, which is generally spoken of by its enemies as the "Trust," is popularly supposed to be composed of exceptionally shrewd individuals. Certain it is that these men have managed to make it next to impossible for an aspiring star to succeed unless he is willing to play those towns which the syndicate considers beneath its contempt. But it is possible that the syndicate does not realize the extent or appreciate the import of the present development of the "Summer stock." If it did it would reflect that to transform a summer stock into a permanent stock nothing more is necessary than the making of new arrangements with the players. Then, too, it should be borne in mind that a company giving a new play each week in broiling weather, when it is simply impossible for the people to put their best into their work, must be a pretty good organization if it succeeds in making a favorable impression upon the townspeople. And when an actor becomes a local favorite, his or her popularity in that particular "burgh" goes a long way toward making the success of the company. If the syndicate is ever to be destroyed it must be through the effect upon its business of these selfsame local stock companies. The efforts, too, of independent people of ability are certain to hasten the disintegration of this flimsy structure, builded upon sand, which needs but a touch from a brave hand to send it tumbling to the gutter.

## An Ode to Art.

Chicago Times-Herald.

As it is possible each week and almost every day, and that at very small cost, to witness dramatic performances by persons not at all suited to the roles they undertake, we might find it difficult to discover a reason for breaking the heart of a \$10 bill in a fever of anxiety to see a woman of fifty-seven play Romeo and an untragic comedian play Juliet. Yet this is not one of the instances in which reason or argument counts for anything. To the managerial view curiosity is quite as commendable as any other motive that brings grist to mill, and as this hopelessly inartistic combination is likely

## AT THE P. W. L.

The June Drama Meeting of the Professional Women's League yesterday afternoon was enjoyed by a large attendance. Mrs. W. G. Jones, who was in charge, welcomed the members and guests in a happy, gracious manner and announced the programme she had arranged. A paper on "Comparative Standards of Musical Art in Europe and America," by Madame Von Klenner, was well written. Madame Von Klenner declared that this country does nothing for the fine arts; our students go abroad to hear music, our country imports foreign artists in profusion. In New York at present teaching is done of a high order, but it is necessary for students to go abroad to learn music in its broadest sense, because one cannot become a musician in a studio, he must have atmosphere. A musician cannot make a dollar in America, she said, unless she has the formidable seal, "Trained in Europe," is stamped upon him or her.

A recitation, "North and South," by Veina Swanson, was well given. A burlesque solo, by Louise Valentine, aroused much applause. "Silence, the Higher Education of Woman by Means of the New Thought," was read by Maida Craig and was replete with good ideas fully expressed. Miss Craig pictured the nervous, irritable woman of today and advised thought pictures that bring comfort, encouragement and a wave of tenderness over all humanity. Cora Tanner sang "Since We Parted" and "When Love is Gone" in a clear, sympathetic voice. Laura L. Collins read a witty paper on music. Her graphic descriptions of the church choir and the music of the stage were highly amusing. Julia Ralph gave an imitation of the society woman and was twice recalled. A reading, in the sign language, of "The Seven Ages of Man" and a humorous pantomime, both by Professor W. G. Jones, of the New York Institute for the Deaf and Dumb, were well received. Two vocal solos, "Sons of" and "Little Boy Blue," were sung artistically by Marie Celeste. Mrs. W. G. Jones gave the "Merry" speech from The Merchant of Venice with dignity and clear enunciation, closing a most delightful programme.

For the purpose of augmenting their fund for a new club house, the members of the League decided, at the business meeting last week, to form a theatrical company, composed exclusively of women—all members of course—that will make a special tour in the late summer of some of the largest watering places. It is planned to have the company appear in one or more Shakespearean productions, and possibly in other plays.

Next Monday the League's June Social Meeting will be held. The July Literary Day will be in charge of Mrs. Belle Gray Taylor, while Mrs. Gertrude Andrews will have the Literary Day in August.

## SHUBERT HAS THE EMERALD ISLE.

Sam S. Shubert, manager of the Herald Square Theatre, secured last week the American rights to The Emerald Isle, Sir Arthur Sullivan's most humorous comic opera, that is a big hit at the Savoy, London. The score was the famous composer's last work. It was unfinished at the time of his death and was completed by Edward German. Basil Hood is the librettist. Mr. Shubert will produce the opera here next season.

## SAID TO THE MIRROR.

A. W. PENNELL: "Kindly deny the report that Chumley Elliott is booked at the Broadway Theatre."

LOUIS HARTMAN: "Permit me to state that I am in no way connected with the Louis Hartman who recently committed suicide in Chicago. I have been re-engaged with A. Guilty Mother for next season."

GEORGE FRIED: "In the Stock Company Notes in this week's MIRROR my name appears among those engaged for the Criterion company that is to play in St. Paul this summer. I am a member of the F. F. Proctor Stock company, and have been engaged by Frederic Bond for the entire summer."

J. J. SPIES: "The notice of the funeral of James A. Herne in the last issue of THE MIRROR contains the statement that F. F. Mackay was there as President of the Actors' Society. Allow me to say that Mr. Mackay was the eulogist of Edwin Forrest Lodge No. 2, Actors' Order of Friendship, which organization rendered the only funeral service of the occasion."

MR. AND MRS. F. K. WALLACE, JR.: "Will you kindly state that the young actress, Inez Leonard, who was murdered in Key West, Fla., recently, was the only daughter of Mr. and Mrs. F. K. Wallace, Jr. (Emma Medill). She had just passed her eighteenth birthday, and had been on the stage since her third year. She was known as Inez Wallace up to two years ago, when she adopted the name of Inez Leonard."

JOSEPH D. CLIFTON: "I have positive proof that R. J. Erwood is pirating Myrtle Ferns under the titles of Running Wild and Man and Master, and The Ranch King as The Westerner. Myrtle Ferns also is being pirated by the Crescent Dramatic company and the DeMond-Fuller company under that title, by Guy Woodward as An Irish Hero, by the Anderson Dramatic company as Chick and other names, by the Gaskill Stock company as The Heart of the Alleghenies, by the Hoyt Comedy company and Tom Lennon as Man and Master, by Harry Lindsey as Chick, and by J. C. Rockwell under several titles. The Hoyt Comedy company is pirating The Ranch King as The Cattle King."

## QUES.

Vincent Sternoyd sailed for England, where he will spend the summer, on the Sardinia last Saturday.

Mrs. Thomas Whiffen will sail for England on the New England from Boston on June 19. Howard Wyndham, son of Charles Wyndham, will be a passenger on the same ship.

Jacob Litt is expected back from Europe in about a week.

Manager John C. Fisher, of Florodora, sailed for London on Thursday to see the Silver Slipper, which he means to present here next season. Lewis Hopper, assistant stage-manager of Florodora, sailed on Wednesday also bent upon getting a line on The Silver Slipper.

Mr. and Mrs. Corse Payton (Edna Reed) leave on the Oceanic next Monday for a five weeks' European tour.

Richard Mansfield, it is reported, may revive Macbeth next season.

Theodore M. Leary, dramatic editor of the Baltimore Herald, spent two or three days in New York last week, securing material for several of the interesting special articles for which his department has become noted.

May Ward, daughter of Frederick Ward, will play the juveniles next season in her father's company.

Closed, At Valley Forge, in Minneapolis, June 9.

## AT THE PLAYHOUSES.

AMERICAN BOSS GARDEN.—The opening of the Euboean opera company has been postponed until Thursday, when The Mikado will be sung.

CASINO.—Florodora still flourishes.

GARRICK.—Ethel Barrymore continues in Captain Jinks of the Horse Marines.

HERALD SQUARE.—The Brixton Burglary is amusing good sized audiences.

KNOCKERBROCK.—Francis Wilson in The Strangers is announced for next Monday.

MADISON SQUARE.—William Collier is still successful in On the Quiet.

TERRACE GARDEN.—The Chimes of Normandy.



1, Church in Nether Quarter. 2, Parliament House. 3, Miss Sheldon, The Mirror and Three Zulus. 4, Residence of Cecil Rhodes. 5, Public Library.

## JESSIE SHELTON'S JOURNEYS.

Jessie Sheldon, who some time ago contributed to the columns of THE MIRROR several articles upon one of the ways places that she visited in Japan, is now in South Africa. She is an enthusiastic sightseer and carries her camera wherever she goes. Last week THE MIRROR received an entertaining letter from her in which were included the photographs that are reproduced in this issue.

The four pictures of buildings show the diversified architecture to be found in Cape Town, each structure being a perfect example of a recognized style. The church building is peculiarly interesting, since it represents an architectural combination to be found only in Africa. The walls are Gothic, while the roof is of the conical shape that has been used by native African builders for hundreds of years. The statue in front of the public library is of Sir George Grey. The house of Cecil Rhodes is one of the finest residences in South Africa. It is rather an interesting fact that a house built upon exactly the same lines stands near the town of Pasadena, Cal. It

its truth the latest story concerning his schemes culled from London offers proof positive.

Bernhardt as Romeo and Miss Maude Adams as Juliet? What next? Well, Mr. Frohman might induce Sir Henry Irving to play Lady Macbeth to the Macbeth of Miss Annie Russell.

Freaks have their value in the world of amusements (not in the drama), for those who seek entertainment and that alone could be well pleased with Bernhardt's Romeo. Some persons were delighted with Miss Maude Adams' Juliet a year past, though that assumption was voted a pathetic failure.

The "circus syndicate" headed by Mr. Frohman and Klaw and Erlanger is indeed great. But the player will have foresight to equal his anxiety to win dollars in the future, of his reputation ten years hence—yes, and his earning capacity then.

## Frohman Fooled?

New York Herald.

LONDON, June 8.—Madame Sarah Bernhardt said this afternoon that there is still some doubt as to whether she will play Romeo to Maude Adams' Juliet. She doubts her ability to learn the part in English. Her acceptance of the offer was made jokingly, but was taken seriously. Madame Bernhardt adds:

"I would love to play Romeo in English, but I scarcely think I could ever sufficiently master English to do so."

When Charles Frohman heard what Madame Bernhardt had said he was much disturbed. Bernhardt herself said, "I am not serious," suggesting the idea, and she appeared to do so in all seriousness. She had before her a copy of the part in English. I said: "Why don't you do it in French?" But Madame Bernhardt said: "I shall do it in English. I have it here. I shall learn it." So convinced was I that Mr. Grau and I talked over all the arrangements, even to the minutest details of the expenses. Now she appears to have changed her mind about her ability

to be a success of curiosity the offense to dramatic art does not seem to them worth considering. While this may be the conclusion of those who measure dramatic success by box-office standards, there are many who cannot stifle a sense of regret that inartistic exhibitions of this nature are among the possibilities.

## MISS KAUSER'S PROSPEROUS AGENCY.

Through Miss Kauser's office the following contracts for plays have been made for next season: The Hon. John Grigsby, by Charles Klein, to Frank Keenan; Barbara Frichole, by Clyde Fitch, for the West and Northwest, to James Neill; The White Heather, by Cecil Raleigh and the late Sir Augustus Harris, to T. D. Frawley for California; The Sporting Duchess, by Henry Hamilton, Cecil Raleigh, and the late Sir Augustus Harris, to C. L. Durban; The Middleman, for the smaller towns in the Middle States, to Russell and Patrick.

Miss Kauser's stock department is still increasing in activity. The following bookings were made last week directly through her office or by other agents who acted as intermediaries for the plays exclusively controlled by her: Miss Hobbs, Castle Square Theatre, Boston; For Fair Virginia, Park Theatre, Brooklyn; Hands Across the Sea, Hopkins Theatre, Chicago; A Gilded Fool, Opera House, Cleveland; The Only Way, Elitch's Garden, Denver; Held by the Enemy, Lyceum Theatre, Detroit; Sweet Lavender, Auditorium Theatre, Kansas City; Peaceful Valley, American Theatre, New York; Noble, Proctor's Fifth Avenue Theatre, New York; A Bachelor's Romance, the Gen. Portland, Me.; The Lost Paradise, Keith's, Providence; All the Comforts of Home, Academy, Richmond; For Bonnie Prince Charlie, Alcazar Theatre, San Francisco; A Parisian Romance, California Theatre, San Francisco; Aristocracy, Metropolitan, St. Paul; Secret Service, Lafayette Square Theatre, Washington, and The Nominee, Proctor's Theatre, Albany.



...on the 11th were all  
...and are very good and much





## THEATRES AND ROOF GARDENS.

## Keith's Union Square.

An entirely new act will head the bill, presented by Williams and Walker and called The Cake-walk Carnival. Second on the bill are Louise Thorndyke-Boucault and James Horne, in A Proper Impromptu. Horace Kidding, Egbert and E. E. May L. Boyce, the Brothers Bright, Hamilton Hill, the biograph and stereopticon are other numbers.

## Tony Pastor's.

On the bill are Harris and Walters in The Black-Haired Widow; Belle Stewart, the Broadway Trio in In the Star's Room, Mudge and Morton, Irene La Tour and Zaza, Harry and Sadie Fields, Hedrix and Prescott, Milt. G. Barlow, Jr., and Harriet Nicholson in A Business Proposition, ideally and farcically, Satsuma, Emerson and Lynch, Dupree and Dupree, Amos, and the vitagraph.

## Proctor's Twenty-third Street.

All the Comforts of Home will be revived by the stock company at the home of its first local production. Varieties are introduced between the acts. The Nominee next week.

## Proctor's Fifth Avenue.

Lost, 24 hours, in which Robert Willard starred a few years ago, will be produced this week by the stock company. To oblige Benson will precede the comedy. While only two performances a day are given at the other Proctor houses, the continuous policy is still maintained at the Fifth Avenue and the varieties include Arras and Alice, Adele-Purvis Onri, and Tsado.

## Proctor's Palace.

Lost, Strayed or Stolen presented this week. Between the acts are a number of variety novelties, and The Violin Maker serves as a curtain-raiser. All the Comforts of Home next week.

## Proctor's 125th Street.

Caste, seen last week at the Palace, is the offering of the stock company. The curtain-raiser, An Engagement, receives its first Harlem production. Varieties are to be found between the acts. Lost, Strayed or Stolen next week.

## Cherry Blossom Grove.

The new numbers are offered by Lilly English, Bedini and Arthur, and Norma Whalley and company. Those remaining from last week's bill are Harry Bulger and company, Les Dumonts, William Gould, Hills and Silvestri, Dorothy Morton, Les Thereses, Ernest Hogan, Midge Fox, Max Walden, George and Ford, Emma Carson, the Prosper Troupe, Les Malinches, the Agios Trio, the Brothers Webb, Les Belles Cascadoues, and Marwig's ballet.

## Hurtig and Seamon's.

The season will close at this house on Sunday evening, when Cecilia Loftus and her vaudeville company will be seen in the special bill that they have shown in sundry cities, including Grant Stuart's one-act play, Undine, acted by Miss Loftus, Harriet Sterling, William Courtenay, and J. M. Dalton; Miss Loftus' imitations, and a list of high-class vaudeville specialties.

## Koster and Bial's.

The roof-garden is reopened this week for the summer, the feature of the bill being the return to America of Charmion, who made a sensation at this same theatre a few years ago. Others in the list are Dooley and Kent, Hale and Francis, McCoy Sisters, Bartell and Morris, Armin and Wagner, and Stella Lee.

## Paradise Gardens.

Cook and Clinton and Montrell are the newcomers this week. Eleanor Falk, Gillett's dogs, the Molasso Salvaggi Troupe, Johnson and Dean, the Three Avolos, Mlle. Proto, the Gainsborough Overture, the Toozoonin Arabs, the Three Yocars, Folk and Kollins, Hickey and Nelson, and Edna Burchell hold over.

## New York.

The stock company promises to remain all Summer in The King's Carnival, which is preceded by a vaudeville bill introducing Dan McAvoy and company, Billy Link, George and Ford, and a Marwig ballet.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Williams and Walker returned to town to top the ticket with a new act that proved hugely amusing and made a pronounced hit. Their work impresses constantly and the hearty reception that they received attested their popularity. The new turn concerned trouble about the Strutters' Club of Blackville, and served to project a good deal of bright comedy as well as some effective new songs, one of which, "Good Morning, Miss Carrie," looks like a probable winner. Walker wore good clothes as well as ever, and Williams wore bad clothes in the same old absurd way. Lucile and Carolyn Belmont, assisted by Walter Carlyle, were seen in The Bridegroom's Reverie, an uncommonly pretty act that secured a distinct success and merited all it got. A handsome interior set served to introduce a young chap about to be married. He decides to smoke his last cigar as a bachelor, and, seated by a big open fireplace, begins to see things in the smoke that he puffs out. A picture frame, hidden in painted smoke, reveals to him all the visions of his reverie, a succession of comely girls, impersonated by the Misses Belmont, appearing in tableaux, songs and instrumental solos. They are supposed to be old sweethearts of his, and he admits that they were all well enough at certain periods, but his bride soon to be is the best ever. Finally she appears, the fireplace changes to a stairway, and out she steps from the picture frame to descend, in her bridal gown, to arouse him from his reverie. Barring a persistent stiltedness of lines, the act is assuredly as neat and fetching as could be wished for, and it was very well played. An elaborate mounting was provided that came in for its share of applause. Ralph Johnstone held over in his

wonderful cycle act, which went with the same enthusiasm that marked its first week. Bessie Lamb, too, remained to good purpose in her congenial repertoire of comic ditties. Conway and Ireland, the merry monopedes, reappeared in their familiar remarkable exhibition of what may be accomplished in an acrobatic way even if one always enjoys and never fails to go immensely well. The Lefebvre Saxophone quartette were cordially applauded for their magnificent work with these difficult instruments. Their concerted and solo playing is superb, and they manage to produce some delicious harmonic effects. W. H. Clemart put in his capital ventriloquist specialty seen aforesaid at the Proctor houses, and the clever manipulation of his truly marvelous dummies was again a thing of wonder. Weston and Allen did a comedy act which was amusing only occasionally. Harry and Halvers made themselves favorites in their neat comedy work, and Whalen and Otto, Eckert and Heck, John Barker, and Harry Mayo filled out the programme, aided and abetted by the stereopticon and the biograph. Business, big.

TONY PASTOR'S.—The bill was topped by Smith and Campbell, who were said to have separated, but who showed up in the same old familiar way with a large majority of old stuff masquerading under a new name, "Measure for Measure," by permission, no doubt, of the late William Shakespeare. What was new in their act was mostly bad, and the old time-tried material made just as good as it used to do. Maybe this team will do well by separating, but the promise is otherwise. They have done well for a long time in their present association, and any difference in billing means the building up of two more reputations in place of one already firmly placed. No team has ever worked better together than they, and it seems a pity to change the winning order of things. Mr. and Mrs. Jimmie Barry came back with their customary success and scored tremendously in their amusing sketch, Mrs. Wilkins' Boy, which proved again that both Mr. and Mrs. Barry are excellent comedians. This is one of the best acts of its kind in vaudeville and deserves to go all over the country, for, as it has now been rearranged, it will answer the best purpose of any theatre and cannot fail to score. Vernon was next in favor with his fine ventriloquist specialty, which introduced a lot of original business and a number of surprises. His dummies are made more human than such artists generally make them, and they seem to serve the purpose much better than the average. His changes of voice are very clever, and the business introduced is of a sort to win out at all hazards. Vernon's stage presence, besides, is fine, and the whole act goes with much more vim than the regulation ventriloquist shows. Two or three of Vernon's stunts in his particular line are distinctly original, and they were all warmly indorsed by the audiences. Joe and Nellie Boner returned after only a few weeks' absence and made very good again in their lunatic act, which seems to appeal exactly to the Pastorian element. Billy Carter made a hit in his genial banjo monologue, which, a trifle toned down, is better than it used to be and offers no end of laughs. Mr. Carter put up several ancient songs, but he fairly brought them all up to date, and they went with a rush. Williams and Melburn ranked next with their banjo and talking act, which would be only of fair quality were it not for the bright, timely material that they talk about. One of their gags is worth putting on record. It goes in spirit somewhat like this: "Do you know that McKinley can't get his life insured?" asks Griff Williams. "No, how is that?" says Melburn. "Because no one can make out his policy," is the reply, and it must be pretty near right, judged by the big hand that it earned. The act went well, as it deserved to. Morton and Elliott worked off their familiar specialties with the usual telling result. Fred W. Dunworth put in some exceedingly clever tricks of palming with coins and cards and only needs a little easier manner on the stage to place him among the foremost users of this sort of business. One or two of his tricks are new and all are admirably handled. His act won out on its merits. Carson and Willard, a new team of Dutch comedians, came in for a good-sized ovation, although they were in places on the bill. They work with great dash and liveliness and they have a number of ingenious jokes that are novel. They have apparently tried to strike a happy medium between the almost legitimate comedy of Weber and Fields and the downright low comedy of the Rogers Brothers, and the result only needs a little more of ease and finish to make it perfect in its line. Their gags need to be hitched together more neatly with less of breaks between them, and they will do well to cut out the interpolation of a few lines from a sacred song in their introductory number. But they look like a coming team in a field that is now practically deserted in vaudeville. Fred Hurd went through his customary magician business and offered Herrmann's bullet catching feat without the ostentation that went with its original performance, yet with all of the primal effectiveness. Fredo and Forrest did a conventional sketch that had only one telling feature, the playing of electric bells in the gallery from a keyboard on the stage. This would have been more effective without an attempt at comedy in the way of a keyboard attached to a thing that looked like a small stove. Better have the keys on a table in open view. Mr. Fredo's lines and business were only exceeded in hopelessness by his unsightly gymnastics. The worst part of the act was the finish "in one," which had a song that involved throwing fruit, candy, a rag baby and such junk into the audience, a brand of humor that should not be permitted in any house. Lizzie N. Wilson sang a few songs very badly and had some lines between them which had been better unspoken. Bedline and Hetz illustrated songs acceptably, and the vitagraph filled out the other time. Business good.

PROCTOR'S TWENTY-THIRD STREET.—The musical contingent of the stock company got this far down town and repeated the revival production of Lost, Strayed or Stolen which had been seen before at the other Proctor houses, preceding it with Jerome K. Jerome's curtain-raiser, The Violin Maker. The vaudeville numbers were headed by Irene La Tour and her bright little dog "Zaza," and her neat, clever act made a distinct and deserved hit. It is absolutely unique and so perfectly worked as to prove a delight to the eye as well as a matter of marvel to the mind. Adele-Purvis Onri scored as always in her fine specialty on the revolving globe, and little Tsado won favor in acrobatics. Japanese style. The stereopticon and the kalitechnoscope did the rest. Good business.

PROCTOR'S PALACE.—A brand new section of the big stock company made its bow in a revival of Tom Robertson's Caste and the initial local

production of a new curtain-raiser, An Engagement, by Herbert Horton Fatter, which are discussed in another column. The vaudeville features, as during the preceding week, were confined to the stereopticon and the kalitechnoscope, which, like the historic colored troops, fought nobly. Business good.

PROCTOR'S FIFTH AVENUE.—A section of the stock company presented Niobe and My Lady Help. The vaudeville numbers were headed by Mr. and Mrs. Charles T. Ellis in an entertaining performance of Mrs. Hogan's Music Teacher. Whittaker and Hill introduced some first-class work on the banjos. George Yeomans scored in his unique and humorous German dialect work, and Pauline Fielding sang pleasantly. The travel views, many of which need to have the names on them retouched, and the kalitechnoscope filled out the list.

PROCTOR'S 125TH STREET.—A deputation of the stock company presented The Strange Adventures of Miss Brown and Into Darkness, both already discussed in these columns. As in the week earlier, the vaudeville element was restricted to the stereopticon and the kalitechnoscope, which some versatile performers regaled the Harlemites between the acts. Good business.

KOSTER AND BIAL'S.—The Juggling Johnsons led the list and closed the bill in their unique specialty with their wonderful work with the clubs, one of the five Johnsons has developed a voice now and sang "Dolly Gray" with considerable grace and timeliness. The Johnsons carry an elaborate scenic outfit that chiefly resembles the last act of Uncle Tom's Cabin, and is so much in evidence that it really injures the effectiveness of their turn. Edgar Atchison-Elly returned to town and gave us once more his notion of the future dude, singing well and dancing better. As of old, his clothes were things to marvel at, and he thoroughly deserved the big round of applause that rewarded his efforts. Hayes and Healy scored immensely in their quaint acrobatic comedy work, and little Martin Healy put up a new funny stunt in the way of a burlesque of a circus rider, using a sofa for a horse, somewhat a la Rosina Vokes, while Harry Hayes officiated as ringmaster. Sharp and Platt reappeared with good results in their clever musical comedy act, assisted by an uncommonly vicious little dog who appears to be an earnest and enthusiastic actor. Another canine performer was seen in Fox and Foxie's turn, which scored its regulation hit. Fox's neat juggling on the revolving globe and Foxie's sagacity in assorted tricks winning hearty approbation. George W. Day rattled off his diverting monologue to excellent purpose and came along with three capital songs, recording an especial hit for his original pretty ditty, "How'd You Like to be a Dog?" Mr. and Mrs. Harry Thorne, assisted by James Gaylor and Tiny Graf, presented their perennial success, An Unproven Plot, which apparently will never die and never fail to go with screams of laughter. Jennie St. George played well on the harp and sang nicely, except in her opening song, in which it was quite impossible to catch one of the words. This comment applies as well to the first song given by Carrie Behr, who had also a few Fanny Fields' lines and a couple of other songs that went fairly. Rome and Ferguson and Leah Russell were also in the bill. Good business.

CHERRY BLOSSOM GROVE.—The bill remained pretty much the same as that of the week before, the chief new number being a coster song, "The Lambeth Walk," given by William Gould and chorus, with a very lively set and some commendable stage business. Mr. Gould was popular in the solo part, and he enjoyed excellent support from a lively and tuneful chorus. The number was well received. Les Malatzois, a troupe of Russian dancers, went through a series of novel and generally astounding terpsichorean evolutions such as they do in Tartary. Even on the comparatively small stage, these remarkably energetic artists showed great acrobatic ability and unusual endurance, winning approval. Hills and Silvestri again went through their cycle act to tremendous applause. There is something thrilling in the recklessness of this exhibition, and it earns all of the commendation which has been awarded to it. The Four Emperors of Music dealt out their time-worn instrumental work and the programme averred that this would be their farewell engagement in America. Maybe they will dig up some new material while abroad. Harry Bulger ascended from downstairs to lead a chorus in "Love Me, Lie," and went fairly well. The holdovers were Les Belles Cascadoues, the Brothers Webb, the Agios Trio, Emma Carson, the Prosper Troupe, Les Dumonts, Ernest Hogan, Dorothy Morton, Les Thereses, Max Walden, Midge Fox, George and Ford, and Marwig's ballet. Enormous business.

PARADISE GARDENS.—The chief newcomers were the three Merrills, who contributed an uncommonly clever trick cycling act that contained many unique and difficult performances. Their double work on the fox wheels was equal, and in some ways superior, to anything of the sort seen here, and the comedy man's ability to ride slow and to stand still on his wheel in apparently impossible positions is truly extraordinary. Another marvelous bit was one man's capital work on one small wheel, which he jumped up a high stair much as Ralph Johnstone jumps his safety machine up. The act got a big hand, other new ones were the three Roschetta Brothers, who put forth some very fine stunts in the jumping line. All of their deeds were not especially novel, but they were accomplished with consummate skill and were much appreciated. Arras and Alice, too, were seen for the first time here and scored in estimable feats of equilibristic sort. The rest of the bill held over and Eleanor Falk once more gathered in the bright particular hit, assisted by a large chorus of sprightly maids in a repertoire of comic songs. Otherwise the bill boasted Edna Burchell, Mlle. Proto, Folk and Kollins, the Molasso Salvaggi Troupe, the three Yocars, the Gainsborough Overture, Johnson and Dean, Gillett's dogs, the Toozoonin Arabs, the three Avolos, and Hickey and Nelson. Big business.

HURTIG AND SEAMON'S.—The closing week at this house was emphasized by an almost headliner bill. James J. J. Morton suggested many things to laugh at. Bert Cote and company did their share. A. O. Dunne's ventriloquist witticisms were bright and up-to-date. Calcedo's wire walking act made the hit of the evening. Others were the Taylor Trio, Loris and Altina, Katie Allen, and the Meeker-Baker Trio. Packed house.

NEW YORK.—The stock company continued to present the burlesque, The King's Carnival, which improves steadily with age and draws crowded houses all the time. Before the burlesque there were the usual vaudeville numbers and one of Marwig's pretty ballets.

## VOGEL AND DENING'S MINSTRELS.

John W. Vogel and Arthur Denning's Big Minstrels closed their second successful season at Benton Harbor, Mich., on June 7. Forty-two weeks elapsed between the opening and closing dates, and Manager Vogel reports almost always S. R. O. Next season's tour will commence early in August with a much larger and stronger coalition of minstrel favorites than has heretofore been seen with a Vogel enterprise. Arthur Rigby heading the list. Others already engaged are the O'Brien Troupe of acrobats, Don Gordon, Bert and Frank Leighton, McVoy and Cano, Roulette, Thomas Merrick, Percy Reed, Joan Moore, Earl Taylor, Grant Merkle, Ed. Oakley, and Harry Leighton. Bert Bolton will direct the band of twenty pieces, and Joe Norton will be found in his old place, leading the orchestra.

## COQUELIN PLAY IN VAUDEVILLE.

The flower of Yeddo, by Victor Mapes, general stage director for David Frohman, will be presented over the Keith circuit during July, opening in New York. It is said to be a dainty Japanese one-act play and is part of the repertoire of M. Coquelin, who has presented it in Paris. The opening performance here will be in the nature of a production, as special scenery and electrical effects are being prepared for this engagement.

## VAUDEVILLE IN GERMANY.

Harry Houdini, writing from Elberfeld, Germany, on June 4, says: "Vaudeville in Germany is quiet, as all the principal houses have closed for the Summer and are now preparing to open in September. The Apollo, Düsseldorf, that has the reputation of being next to Keith's, Boston, in fine building and audiences, closes June 16 and will open again July 16. This theatre certainly is the finest in Germany. The circuses have been doing good business, but all have suffered more or less on account of the invasion of Russia and Italy. I spent one month with the City-Altair company, and am getting the largest salary, I believe, ever paid to a performer under canvas. Circuses here are not like they are in America. As a rule they have large buildings built in the big cities, and stay one to three months. Circus Busch stays in Hamburg most of this Summer, and Circus Schuman, now in Paris, is the first German attraction that has dared to take the risk of going into France. The other circuses are watching it, and if it is a winner, no doubt next season they will all pay a visit to France."

"The interiors of these circus buildings are like big variety houses, with the audience seated all around. In winter they are as warm and comfortable as any variety house in America, and a good deal better than some that I know. Tony Fernandez and Miss May were on the programme late in June at the Colosseum, Essen, Ruhr, and are now at the Flore Theatre, Hamburg. Taciana is working strongly on the hit that he made in America, and was prolonged at the Apollo, Düsseldorf. Juno Salmo is at Becker's Theatre, Karlsruhe. Albertus and Bartram are at the Palace, Brussels. Sabinet is at the Aquarium, St. Petersburg, creating a veritable sensation, as she does everywhere."

"The German artists have followed their American brothers' example and have organized a kind of White Rat Verein. They are watching the American Rats and have profited by watchfulness. Their main grievance is that the managers have also joined hands, and were going to refuse to give contracts wherein the three-day clause could be scratched. Some managers book several acts more than needed, and, after three days, the artist is closed. But, by having the three-day clause scratched, the manager's right to close the act is null and void. The last asked the managers to allow the three-day clause to stand. The Artists' Verein have gained their point, and also succeeded in having the clause cut out that reads that all artists must give a trial in costume at rehearsal. When an acrobatic or an aerial act has made an all night jump, the people need rest, and the clause was cut out. The only ones fighting are the two artists' papers. It seems that they can't agree, as there is a lengthy war of words between the Düsseldorf artist and the Berliner artist, and how it will end there is no saying. There are all kinds of suits for insult, etc., etc. In fact, it is the liveliest thing now in Germany, starting because the Düsseldorf paper took the managers' part and the Berliner the artists' part."

## FLORENCE BINDLEY'S LONG SWIM.

Florence Bindley, who is playing a two months' engagement out in San Francisco, took occasion the other day to astonish the people on the shores of the Pacific and the fishes of that amiable sea. With a party of friends she did a few stunts in the golf course and then they repaired to the beach near unto the Cliff House to take a plunge in the briny deep. Some one, gazing out at Seal Rock, ventured to wonder whether or not a woman could swim as far as said rock. Miss Bindley promptly volunteered to swim, not only out to the rock, but back again, and the Cliff House proprietor offered to set up dinners for the party if she did the deed, for no woman had ever accomplished the feat. A launch went along with the fair swimmer, who proceeded to negotiate the damp distance in masterful style. When she reached shore she was pretty much exhausted, but quickly revived through the medium of the dinner and the cheering knowledge that she had really done something that none of her sex had ever done before.

## VAUDEVILLE THEATRES BURNED.

Watson's Opera House, Lynn, Mass., was totally destroyed by fire on June 14. W. B. Watson had turned over the house only a few days before to Carson and Hechinger, who wanted to present vaudeville. The loss is estimated at about \$50,000 on the building and \$10,000 to the various tenants.

There had been trouble between Mr. Watson and Messrs. Carson and Hechinger over a note for \$120 which got into the local courts and led to the filing of security by the two men last named that they would not leave the State. The performers playing at the house nearly all lost wardrobe and properties. Among them was George Hamersmith, whose entire wardrobe was burned. He secured a new outfit at once, however, and will continue his Summer tour without a break. Mr. Watson says that all contracts for the house are canceled by the fire.

The Wonderland Theatre, Easton, Pa., was burned on June 16. It was a frame building 60 x 100 feet, and when it began to burn proved to be a veritable tinder box.

## VAUDEVILLE MANAGERS MEET.

The second annual meeting of the Association of Vaudeville Managers of America was held at their offices in this city on June 12. Only routine business was transacted, and E. F. Keith, because of pressure of other business, declined reelection as President. Therefore the following officers were chosen for the ensuing year: President, P. E. Chase, Washington; Vice-President, J. H. Moore, Detroit; Treasurer, Percy G. Williams, Brooklyn; Secretary, P. F. Shea, Springfield. Eastern Board of Managers: E. F. Albee, New York; M. Shea, Buffalo; G. E. Lothrop, Boston; Richard Hyde, Brooklyn, and Jules Hurtig, New York. Western Board of Managers: M. C. Anderson, Cincinnati; Charles Kohl, Chicago; M. Meyerfeld, Jr., San Francisco; J. J. Murdoch and J. D. Hopkins, Chicago.

## TOM LEWIS BUYS A SUMMER HOME.

The St. James theatrical colony was legally invaded last week by Mr. and Mrs. Tom Lewis, aided and abetted by Mr. Lewis' partner, Sam J. Ryan. Mrs. Lewis, while visiting the pretty Long Island village, became enamored of a house that is situated directly opposite Willie Collier's vacation retreat. Subtle persuasion and the exhilarating atmosphere soon had her husband "going." Sam Ryan was telegraphed for and, after some sage advice from that gentleman, the deal was quickly consummated. Among the improvements suggested by Mr. Ryan was the erection of a cowery, horsery, dogery, henery and pigery, the placing of starboard and port lights on the porch and the procuring of a well trained and thoroughly equipped St. Bernard canine to be kept in readiness for emergency cases.

## THE HAWTHORNES TO STAY HERE.

The Sisters Hawthorne, Nell and Lola, have received a most complimentary offer from Eng-Christmas at prominent London theatres. They were compelled to decline, as Robert Grau has booked them solidly for thirty weeks next season at the largest salary ever paid, it is said, to a sister team in vaudeville. The Sisters Hawthorne were the first singers to introduce Leslie Stuart's music to the American public, and the composer of Florodora has given them due credit. "The Willow Pattern Plate" is still a favorite.

## KEITH MAY INVADE CHICAGO.

It is announced that E. F. Keith, who recently acquired a site for a theatre in Pittsburg, to add to his circuit of "continuous" houses, is to invade Chicago. From a trustworthy authority it is learned that Mr. Keith has an option on a plot of land fronting on both Madison and State streets, Chicago's busiest thoroughfares, and in the heart of the shopping district. The property



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EDITOR'S NOTE.—The rancid delirious euphony of the above is deserving of special commendation.

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1980 Broadway, New York.

Hunters, The—Suburban, St. Louis, 16-22.  
Hyde, Marion—Ferry Wheel Park, Chicago, 17-22.  
Inhoff, Roger and Corinne—Chutes Park, Chicago, 16-22.  
Inness and Ryan—Chester Park, Cincinnati, 17-22.  
Jackie and Lucian—Oakwood Park, Meadville, 17-22.  
Jacobs, Park, Newcastles, 24-29.  
Jacque, Elton—Pavilion, Kingston, N. Y., 17-22.  
Jennings and Benfey—Keith's, Phila., 17-22.  
Johnson and Dean—Paradise Gardens, N. Y., 19-22.  
Jones, Mr. and Mrs. Irving—Suburban, St. Louis, 16-22.  
Jordan and Crouch—Empire, Cleveland, 17-22.  
Kelly and Violette—Auditorium, Louisville, 17-22.  
Kelly, Sam and Eda—Chutes Park, Chicago, 16-22.  
Kops, Harriet—Tivoli Gardens, Quebec, 17-22.  
Kittman's Japs—Seacawm Park Casino, Galton, O., 17-22.  
Kline—Highland Park Casino, Richmond, Ind., 17-22.  
Krell and McNeil, M. H., Boston, 17-22.  
L'Argentine—Chutes, Wash., 17-22.  
La Marr and Gabriel—Chutes, Wash., 17-22.  
La Sole Brothers—Empire, Cleveland, 17-22.  
La Petite Joseph—Empire, Cleveland, 17-22.  
Larkin, Mlle.—Howard, Boston, 17-22.  
La Vigne, Two—Shen's, Buffalo, 17-22.  
Lawrence and Harrington—Manion's Park, St. Louis, 16-22.  
Le Clair, John—Tivoli Gardens, Quebec, 17-22.  
Lee, Etelle and Baby—Electric Park, Baltimore, 17-22.  
Leonards, The—Lake Michigan Park, Muskegon, 16-22.  
Les Belles Canadiennes—Cherry Blossom Grove, N. Y., 17-22.  
Les Diamonds—Cherry Blossom Grove, N. Y., 17-22.  
Les Milatzeffs—Cherry Blossom Grove, N. Y., 17-22.  
Les Theresees—Cherry Blossom Grove, N. Y., 17-22.  
Lewis, Alice—Farm, Toledo, 17-22.  
L'Esperance—Tivoli Gardens, Quebec, 17-22.  
Litchfield, Mr. and Mrs. Nell—Plymouth's N. E. Parks, June 17-Sept. 7.  
Lofrus, Cecilia—Court Square, Springfield, 17-22.  
Loren, Irene—Pavilion, Kingston, N. Y., 17-22.  
Lund, Baby—Ferry Wheel Park, Chicago, 16-22.  
McDonald, John G.—Robinson Park, Fort Wayne, Ind., 16-22.  
McIntyre and Heath—Farm, Toledo, 17-22.  
McMahon, Mr. and Mrs. Tom—Farm, Toledo, 17-22.  
McNulty Brothers and Brooks—Shen's, Buffalo, 24-29.  
McMahon, Jamestown, July 1-6.  
McNulty, John—Farm, Toledo, 16-22.  
Marlowe, Tutein and Plunkett—Keith's, Boston, 17-22.  
Marsh and Sartella—Goffin's, Grand Rapids, 16-22.  
Mason's Park, St. Louis, 20-24.  
Martella and Lancaster—Manion's Park, St. Louis, 16-22.  
Marvellous Morris—M. H., Brighton Beach, 17-22.  
Marvitz, Carl—Cherry Blossom Grove, N. Y., 9-22.  
Mayo, Harry—Keith's, Boston, 17-22.  
Mayo and Matzette—Tivoli Gardens, Quebec, 17-22.  
Melrose, Charles—Austin and Stone's, Boston, 17-22.  
Merilla, Thelma—M. H., Brighton Beach, N. Y., 15-22.  
Miles and Carlisle—Empire, Cleveland, 17-22.  
Mills, Salvaggio, Trompe—Paradise Gardens, N. Y., 17-22.  
Monroe and Wedder—Wendland, Detroit, 17-22.  
Moore, Mack and Lawrence—Keith's, N. Y., 17-22.  
Montrell—Paradise Gardens, N. Y., 17-22.  
Montrose, Louise—Music Hall, Boston, 16-22.  
Moore, George—Austin—Forest Park Highlands, St. Louis, 16-22.  
Moore, E. R.—Casino, Toledo, 17-22.  
Morton and Elliott—Keith's, N. Y., 17-22.  
Morton, Dorothy—Cherry Blossom Grove, N. Y., 17-22.  
Morgan, Pauline—Avenue, Detroit, 17-22.  
Mudge and Morton—Pavilion, Kingston, N. Y., 17-22.  
Murphy and Nicholas—Auditorium, Louisville, 17-22.  
Murray and Murray—Highland Park Casino, Richmond, 17-22.  
Musical Lays—Austin and Stone's, Boston, 17-22.  
Mura, Joe, and Buster Kanton—Street Railroad Park, Pittman, Conn., 16-22.  
Nelsons, Four—Electric Park, Baltimore, 17-22.  
Newell and Nibbs—Danville, Va., 17-22.  
Nelsons, Four—Palace Theatre, London—Indefinite.  
Norman, Mary—Shen's, Buffalo, 17-22.  
North, Miss—Lake Michigan Park, Muskegon, 16-22.  
O'Brien and Perry—Chester Park, Cincinnati, 17-22.  
O'Brien, Lillian—Paradise Gardens, N. Y., 17-22.  
O'Rourke, Charles—Howard, Boston, 17-22.  
Palge, Jay—M. H., Boston, 17-22.  
Parker and Roberts—Austin and Stone's, Boston, 17-22.  
Partello, The Bar Harbor, 17-22, Eastport, 24-29.  
Pascenti—Keith's, Boston, 17-22.  
Perry, E. E.—Pavilion, Kingston, N. Y., 17-22.  
Pilk and Collins—Paradise Gardens, N. Y., 17-22.  
Pondell and Fortelle—Ferry Wheel Park, Chicago, 17-22.  
Powell—Avenue, Detroit, 17-22.  
Powers Brothers—Tivoli Gardens, Quebec, 16-22.  
Preston and Preston—Cherry Blossom Grove, N. Y., 9-22.  
Proctor—Paradise Gardens, N. Y., 16-22.  
Quaker City Quartette—Wendland, Detroit, 17-22.  
Ramsden Sisters—Austin and Stone's, Boston, 17-22.  
Randall, Edith—Austin and Stone's, Boston, 17-22.  
Rausche—Electric Park, Baltimore, 17-22.  
Red Birds, Seven—Oakwood Park Casino, Meadville, Pa., 17-22.  
Reid and Gilbert—Manion's Park, St. Louis, 16-22.  
Remona Park, Grand Rapids, 24-29.  
Reynolds and Corbin—Austin and Stone's, Boston, 17-22.  
Reynolds, Ed F.—Lake Erie Park and Casino, Toledo, 17-22.  
Reynolds, Remona Park, Grand Rapids, 24-29.  
Rie Brothers—M. H., Brighton Beach, 17-22.  
Roberts, Hayes and Roberts—Forest Park Highlands, St. Louis, 16-22.  
Roberts, Pat—Keith's, Phila., 16-22.  
Royle, Ray L.—Keith's, N. Y., 17-22.  
Russett, Leah—Avenue, Detroit, 17-22.  
Sautman, Esther, N. Y., 17-22.  
Saunders, Lucille—Masonic Temple, Chicago, 16-22.  
Scanton and Foley—Highland Park Casino, Richmond, 17-22.  
Shattuck, Truly—Shen's, Buffalo, 17-22.  
Shepard and Goodwin—Austin and Stone's, Boston, 17-22.  
Shuman, Mr. and Mrs. Arthur—Keith's, Phila., 17-22.  
Smith and Fuller—Empire, Cleveland, 17-22.  
Sullivan, The—Auditorium, Louisville, 17-22.  
Sweeney, Esther—Howard, Boston, 17-22.  
Stanley, Harry C.—Doris Wilson—Romona Park, Grand Rapids, 16-22.  
St. Clair Brothers—Howard, Boston, 17-22.  
Steinhilber, Philip—Farm, Toledo, 17-22.  
Stephens, Hal—Keith's, Phila., 17-22.  
Stewart, Belle—Pastor's, N. Y., 17-22.  
Stewart, George W.—M. H., Brighton Beach, N. Y., 17-22.  
Stridolph, Five—Forest Park Highlands, 16-22.  
Sullivan, Mark—Shen's, Buffalo, 17-22.  
Sully, Moore and Sully—Keith's, Phila., 17-22.  
Sully, Lee—Los Angeles, 3-15, St. Louis, 24 July 29.  
Sweeney, Esther, N. Y., 17-22.  
Talbott, Walter J.—Keith's, Phila., 17-22.  
Tasert, Will H.—Howard, Boston, 17-22.  
Tenley and Simonds—M. H., Boston, 17-22.  
The Keiths, Erie—Manion's Park, St. Louis, 16-22.  
Tilson, Ethel—Proctor's 5th Ave., 17-22.  
Tosson, Ethel—Keith's, N. Y., 17-22.  
Tossonian Arabs—Paradise Gardens, N. Y., 16-22.  
Tour, Irene La—Pastor's, N. Y., 17-22.  
Twin Sisters—Keith's, Boston, 17-22.  
Van Strudford, Grace—Forest Park Highlands, St. Louis, 17-22.  
Vandine, The—M. H., Boston, 17-22.  
Von Tell and Nina—Chutes Park, Chicago, 16-22.  
Waddle and Thompson—Manion's Park, St. Louis, 16-22.  
Walden—Cherry Blossom Grove, N. Y., 17-22.  
Watson, Harry—Oakwood Park Casino, Meadville, Pa., 17-22.  
Wayne and Caldwell—Auditorium, Louisville, Ky., 17-22.

Weaver and Donna—Chester Park, Cincinnati, 17-22.  
Webb and Hesson—M. H., Boston, 17-22.  
Wells, Low—Oakwood Park Casino, Meadville, Pa., 17-22.  
Westman and Wren—Keith's, N. Y., 17-22.  
Weston and West—Ferry Wheel Park, Chicago, 17-22.  
Whalley, Norma—Cherry Blossom Grove, N. Y., 17-22.  
White and Stuart—Empire, Cleveland, 17-22.  
White, Ed R., and Rolla—Howard, Boston, 17-22.  
Whiting Sisters—Wendland, Detroit, 17-22.  
Whitney Bros.—Palace, Manchester, Eng., 17-22.  
Williams and Walker—Keith's, N. Y., 16-22.  
Williams and La Pool—Chester Park, Cincinnati, 17-22.  
Williams and Tucker—Wendland, Detroit, 17-22.  
Winton, J. W.—Shen's, Buffalo, 17-22.  
Wood, Milton and Maude—M. H., Boston, 17-22.  
Wood and Hastings—Ferry Wheel Park, Chicago, 17-22.  
Yeomans, Annie and Jennie—Masonic Temple, Rochester, 16-22.  
York and Adams—Shen's, Buffalo, 17-22.  
Yocums, Three—Paradise Gardens, N. Y., 16-22.  
Young, Gille, and Brother—Ferry Wheel Park, Chicago, 16-22.  
Zeb and Zarrow Trio—Avenue, Detroit, 17-22.

#### MATTERS OF FACT.

M. W. Hanley, managing Robert R. Mantell, has returned to New York and may be addressed at his office, Room 308 Knickerbocker Theatre Building, 1462 Broadway. Mr. Hanley is arranging for the sixth annual tour of Mr. Mantell under his management.

Fannie Abbott and niece, Baby Abbott, closed a successful season with the Mittenhals Brothers' Eastern Amusement Stock. Baby Abbott made a big hit everywhere, being one of the youngest, finest and most popular artists in America. She played five different parts in repertoire and did her specialty. They were engaged by Mittenhals Brothers, but owing to a disagreement they cancelled and are in town ready to negotiate for the coming season.

Phil Hunt was in New York last week completing preliminaries for next season's tour of Tennessee's Paradise. Mr. Hunt returned to Boston yesterday.

Manager David Truitt has carpenters and scenic artists working on five big productions that Frederick Ward will have in his repertoire next season.

Paul Scott and Alice Meredith, playing leading characters and juveniles respectively, with the Hadley Stock, at Milwaukee, Wis., closed on Sunday and are open for stock or high-class combination for the coming season.

Claudia Lums has not signed for next season. She should be addressed care of The Actors' Society, 114 West Fourth Street.

Edward Gray, the monologist, scored at Keith's Theatre, Philadelphia, last week. He is at Keith's Union Square Theatre this week.

John A. Stevens has several plays which he will let on royalty to responsible parties. Mr. Stevens is a member of the American Dramatists Club.

Mrs. A. Delavan, having leased the Meriden (Conn.) opera house to Jean Jacques, gives notice that she cancels all dates which she has booked for the house.

The owners of the Ford Street Theatre, Albany, N. Y., having decided to close the house permanently, the orchestra chairs, drops and other stage paraphernalia are offered for sale at bargain prices by Ginton and Company, of Albany.

F. W. Lloyd, manager of the New Theatre, Chicago, N. Y., is looking for a new theatre. He is represented in New York by Taylor's Exchange, 127 West Fourth Street.

Burlesque combinations are wanted by Robert Fulgon for the Vine Street Opera House, Cincinnati. The house has been renovated, redecorated and entirely refitted. He offers that he has already booked ten attractions return dates for the coming season, and that he has applications from as many more. The weeks of Aug. 25, Sept. 2, 16, Oct. 14 and 21 are open at this successful popular price house.

As the Auditorium, at Louisville, Ky., is to close on June 29, Manager James R. Camp gives notice that all existing contracts for subsequent dates are cancelled.

F. B. Patrick will manage Louis J. Russell in Henry Arthur Jones' play, The Middleman, the rights to which have been secured from Daniel Frohman. F. B. Patrick has been engaged as business manager and J. S. Fredericks as treasurer. The season will open Sept. 30. A special production will be made of the play, and a good line of printing will be used. Open time west of the Mississippi is wanted by Manager Patrick.

The Balmoral Hotel and Theatre Company, Limited, has issued a prospectus outlining a plan for the remodeling the present hotel property into a hotel and theatre. Mr. and Mrs. Frank Murphy are the promoters of the enterprise.

The report that a Polish theatre would be built in Louisville, Ky., is denied.

Lillian Rayer, who has been leading woman for the past three seasons with the Mittenhals Brothers, will not be with that firm next season. Miss Rayer has shown in her work a marked versatility. Her conception of characters in the production of Under Two Flags in the Edison Theatre Stock last week was highly praised. Miss Rayer has not yet signed for next season, but is considering several offers for stock work and a proposition to star in one of this season's successes.

Arthur Gunn's designs for costumes for The Chaperones have been accepted by Frank L. Perley.

Maurice Hodges was made a Mason June 6.

W. R. Todd is filling a special engagement as leading man with the Myrtle-Harbor company, at Duluth, Minn.

The "Benedict" march and two-step, composed by Kingsley Benedict, late of Secret Service, has been published by the Winsor Music Company, Chicago.

Russell Crawford, who came from London last August, has just concluded his first season in this country, after playing twenty-five weeks at Her Majesty's Theatre, Montreal, and now works with Robert B. Mantell. Mr. Crawford's daughter, Nancy Poole, accompanied him.

William Beecher, who made a hit as the German music teacher in the recent production of Carl Carlson, is a graduate of the Irving Place Theatre Stock company, which he left about four years ago to play

Key Eisenstein in An American Beauty, with Lillian Russell.

Edward F. Carson, press agent for the Spooner Stock company and Hyde and Behman's Theatre, Brooklyn, has been engaged by W. T. Grover to do the press work for the Brighton Beach Music Hall this summer.

#### ENGAGEMENTS.

Clement Robinson, as treasurer for Herrmann the Great.

Clement St. Martin, for The Pride of Jennico.

Lily Thurlow, who played Mercedes in The Sign of the Cross, for Eliza in The White Slave.

Little Cora Quinton, for an important part in The Fatal Wedding.

By Spencer and Aborn, for Miss Nellie McHenry, Ida Rock, Lottie Burke, H. E. Bradley, Raymond Pinsky, Frank Dayton, F. A. Velvington, L. J. Loring, J. B. Crowley, H. E. Barnum, and William Kenna. The season will open at Rochester, N. Y., Sept. 2.

Joseph Redman, principal heavy parts, with King Dramatic company (Eastern).

By W. G. Smyth, for the R. D. MacLean and edette Tyler company: Mr. and Mrs. Max Von Mitzel, Augustus MacLean, J. H. Howland, J. A. Young, Julius McVicker, H. A. Cassidy, Leopold Lane, J. Edw. Squire, Lewis F. Medbury, Mrs. Henry V. Underhill, Margaret Neville, George Grace, Frank Chapin, and W. M. Hull.

Joe Conlan, to play Mrs. Kelly with Sheehan and Kennedy's A Tipperary Christening.

Annie Sutherland has been engaged to play Katherine in Leo Dietrichstein's new play, The Last Appeal.

Robert Elliot, whose good work in Ben Hur attracted attention, has signed with Albert Weiss for principal roles at the American Theatre next season.

R. T. Ringgold, with Rose Coghlan in Peg Woffington.

Willis Granger, for the leading role in Our New Minister, next season.

Harry Hamlin has engaged Frank Hazenplug to design the posters for the production of Lorna Doone at the Chicago Grand Opera House.

George Yeoman, for Gus Hill's McFadden's Row of Flats.

Ethel Jackson, re-engaged for the principal role in Miss Bob White.

Franklin Brooks, with The Gay Mr. Goldstein.

Digby Bell, by Frank L. Perley, for The Chaperones.

The Trocadero Quartet, Campbell and Dure, Edward Bagley, Rita Curtis, and the Pan-American Quartet, to support Fisher and Carroll in Put Me off at Buffalo.

#### OBITUARY.

James F. Wambold, an old-time clown and minstrel, and a brother of the famous David Wambold, died at the Overbrook Insane Asylum, near Caldwell, N. J., on June 15, from softening of the brain. He had been an inmate of the asylum for more than twenty-five years. Mr. Wambold was born at Newark in 1834, and in his youth became a trunk maker. He learned to sing and play the banjo as a pastime and became so skilled in those accomplishments that he was engaged for a traveling minstrel troupe. In the early years of his career he toured with Spaulding's Floating Palace, with the Backus Minstrels, and for a long time he appeared in Bob Butler's company in this city. Later, as a clown, he traveled with Sands and Nathan's Circus and the Barnum Circus. While appearing as a clown he used bismuth and antimony for making up his face, and the use of those substances brought upon him the malady from which he died. The funeral services were held at the home of Jacob Wambold, the dead minstrel's brother. In Newark. He was a member of the Elks and of the Masons.

Rose Lefebvre (Rose Violetta) was shot and killed at the Great Northern Hotel, Chicago, on June 10 by Louis Hartman, a New York salesman, who afterward fatally shot himself. The young woman was twenty-two years of age and had appeared in burlesque productions at the New York Theatre and on tour with The Dainty Duchess and The Hot Air Club. Hartman had been for years of weak mind and for a time was confined in a private asylum. A few months ago he fell in love with Miss Lefebvre and contrived to evade all the efforts of his parents to keep them apart. About three weeks ago the couple disappeared from New York and after traveling in New England, finally reached Chicago. A fit of jealousy is believed to have prompted Hartman's desperate deed.

Mrs. Ernestine Behman, mother of Louis C. Behman, President of the Hyde and Behman Amusement company, and of Henry W. Behman, manager of Hyde and Behman's Theatre, Brooklyn, died on June 12, of pneumonia, aged seventy-one years.

George Felix, Jr., infant son of Mr. and Mrs. George Felix (Lydia Barry), died on June 13 at Bath Beach, N. Y., aged two months.

#### A TIPPERARY CHRISTENING.

Sheehan and Kennedy, the popular Irish comedians, will start next season, opening Sept. 19 in a three-act musical farce comedy entitled A Tipperary Christening. A company of twenty people will be carried. Special scenery and electrical effects will be used. The farce is said to be very funny, full of vim and up-to-date comedy. Managers wanting a box-office winner should communicate with James F. Wood and Ed. J. O'Connor, who will manage the attraction.

#### AN AMERICAN GENTLEMAN.

The second season's tour of William Booth and Rose Stahl in An American Gentleman will again be under the direction of W. S. Butterfield. The play the past season scored a hit and was unanimously praised by press and public wherever it was presented. The cast adding to the laughs and pleasing they had already gained. A carefully selected company are under contract, some new specialties will be introduced, and a carload of new scenery carried. During the coming season Manager Butterfield will offer the stars, Mr. Booth and Miss Stahl, in New York City in a new production.

#### ON THE RIALTO.

When Leon Herrmann was in Havana last Winter he found himself the victim of an odd annoyance, of which his ability as a magician and the superstition of the Cubans were the combined cause. Mr. Herrmann's feats of legedomain created no end of wonder in Havana, and among the mass of the people his name was spoken with bated breath, and it was whispered that he was possessed of supernatural powers. So great did this belief become that even the children caught it, and would view Mr. Herrmann with awe when they saw him on the streets. From the conversation of their elders they had formed the idea that to touch the magician would bring them good luck. They would run up behind him on tiptoe, touch him for an instant, and then scurry away lest perchance he should choose, by a wave of his hand, to turn them into scorpions or something equally unpleasant. Mr. Herrmann couldn't understand at first why the children ran after him. When he learned the reason his annoyance gave way to amusement, and he made no objection, being content to let them have the pleasure that the prospect of good luck gave them.

Among the bits of news that flow, from one source or another, into the editorial rooms of THE MINNIE, are many that forecast events to occur in that glorious time, "next season." "Next season"—at this time of year the typewriter keys click off the words glibly, or the pencil glides through them with mechanical regularity. What a myriad of developments "next season" is to bring forth. To the writer "next season" seems a hazy chaos of twinkling stars, flattering offers of engagement, new plays, new operas, new theatres, ventures big and ventures little, tours and plans, contracts and lenses. And beyond all this, mirage-like, is that still more dazzling period, "The Season After Next." The outlook for "the season after next" is so rosy, so carpeted with stars, that it would appear that in that utopian time the theatrical profession would be like the Haytian army is now, all officers and no common soldiers. But how many of "next season's" predictions will be realized? Will So-and-so, who has just closed with Somebody, and is to be starred "next season" by a well-known manager, ever make that starting tour? Will the actor or actress who, in July, is overwhelmed with flattering offers of engagement for "next season" accept any of them? Possibly the starting tour has been talked of, maybe the flattering offers have been received, but in most cases they are heard of no more. For next season, when it arrives, is a period of lost hopes and ruined castles. The many productions that this year were to make exist only in memory; the new theatres never pass the paper stage, the Broadway openings pass away unaccomplished. And so one song of "next season" dies as the chant of another just like it begins, and the ephemeral, bombastic life of the mimic world goes on in the same old way.

That the theatrical profession was well represented in the forces of both the North and the South during the War of the Rebellion no reader of THE MINNIE can doubt. For several months THE MINNIE has been publishing what might be called a gazette, or muster-roll, of the theatre folk who fought and bled under one flag or the other, the names including many actors known to fame, as well as others of lesser prominence. The gazette began with an article by Judge W. T. Horton, THE MINNIE's correspondent at Mt. Clemens, Mich., entitled "Actors in the War." Judge Horton didn't claim his list as extensive though it was, to be complete, and it was well that he didn't, for immediately upon the publication of his article THE MINNIE received two more lengthy lists, giving additional names of actor-soldiers. Since then other letters, giving one or more names, have been received, at the rate of almost one a week, until it seems as though the roster would never end. Any way, it speaks well for the valor of the profession, so the more names the better. One of the contributors to the list, by the way, addressed his letter to the "Editor War Department, DRAMATIC MINNIE."

#### THE ELKS.

On April 27 Brunswick, Ga., Lodge, No. 691, comprising thirty-three charter members, was installed by District Deputy W. W. Starr, assisted by sixteen members of the Savannah Lodge. Following are the names of the officers: E. L. G. W. Blanton; E. L. K. B. P. Coleman; E. L. K. F. McFadden; E. L. K. J. J. Crockett; Secretary, S. K. Brown; Chaplain, C. L. Candler; Esquire, F. A. Wrench, and Tyler, J. P. Twomey. After the ceremonies a banquet was given at the Hotel Ogilthorpe.

Colonel W. F. Cody is making an effort to have the National Home located at Cody, Wyo.

Laramie, Wyo., lodge will celebrate its first anniversary June 25, with a minstrel show. July 4's will be given up to the Elks' street fair. A number of outside attractions have been engaged. Special invitations have been extended to neighboring towns and all Elks. A low railroad fare will be in force on July 3.

#### NOTICES.

FISKE BOSMER, George Bosmer and May Bosmer, in Chicago, Ill., June 17.

LUISCHER-GENZEL, E. R. Luescher and Lucille Genzel, at Rochester, N. Y., on June 11.

OWELL CHAMBERLAIN, John C. Howell and Grace Gilmore, at Toledo, Ohio, on Nov. 7, 1900.

#### DIED.

BEHMAN—Mrs. Ernestine Behman, mother of Louis C. and Henry W. Behman, on June 12, of pneumonia, aged 71 years.

ELLIS—George Elliss, Jr., at Bath Beach, N. Y., on June 12, aged 42 years.

LEITCH—Rose Leitch (Rose Violette), in Chicago, Ill., on June 10, aged 22 years.

WAMBOLD—James F. Wambold, at Overbrook, N. J., June 15, aged 67 years.

WARNER—Sam Warner, in New York City, June 15, of Bright's disease, aged 70 years.



SATURDAY, JUNE 15.

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**Summer, 1944.** With the opening of the Japanese Tea Garden 17-22, the Boston Music Hall had added another attraction which makes it more popular than ever. The place formerly occupied by Bunnell's Grand Hotel has been turned into a beautiful garden, and fountains, trees, flowers, and houses unite to carry out the illusion. It is thoroughly original in design and it aroused the greatest admiration from the holiday throngs. Bert Gort headed the bill today, with his new play, "Lumina" in W. S. Street. Miss Milt made a hit 19-15 that she has been re-engaged and it begins to look as if she would be a permanent feature. Other cards 17-22 are Ecker and Berg, also re-engaged; Knoll and McNeill; Linton and Minton; Webb and Hassen; The Hagner Sisters; Berenda and Beyer; the Buffins, the Grooms and Grooms; Howard A. Knowles; Milt and Maude Wood; the Ventrils; Jay Paige, and the Vitaphone. For months Keith's has been bound

[illegible]

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